Byron's Don Juan: A Study in the Structure of Its Satire

By

GERALD CARL WOOD

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Gerald Carl Wood

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Chairman: Dr. Alton C. Morris
Major Department: English

Byron's Don Juan is a structured satiric poem. Though satire is an elusive term and formal verse satire is especially so, Don Juan is fundamentally satiric for it makes obvious choices among kinds of behavior and distorts the world outside the poem in order to achieve its vision. Moreover, Don Juan is, like most of Byron's major works, essentially about travel, in this case the journey of Don Juan. One aspect of Byron's poetic achievement in Don Juan is his integration of the journey motif into the satire. The journey of the Don is south to north geographically, but in terms of the satire, it is from the more acceptable southern freedoms to the northern tyranny and inhibitions. Thus, coexistent with Juan's travels from Spain to England is the satire's detericration from open and lively southern-ness to repressive, frigid northern restrictions.

The basis for the ordering of Don Juan lies in two essential structures: (1) the myth of the climates and (2) the deteriorating worlds of Byron's poetry. Byron repeatedly used the theory that climates influence behavior. According to this view, northern, more frigid zones cause more restrained and intellectual, less physical environments. The

southern climate, on the other hand, since it is closer to the sun and heat, kindles passionate actions of the heart. Byron worked hard at hating England and seeking excitement and thus sided with the southern climates and its people. The other important phenomenon is the darkening vision in much of Byron's poetry; his romantic tales, monologues, and satires are repeatedly structured by the deterioration of a higher order into a lower chaos. These two structures are combined with Byron's greatest artistic precision in Don Juan.

The satiric plot of Juan forms a degeneration from southern vitality to northern inhibition. After the Dedication exemplifies the less acceptable northern life of England and thus forecasts the deterioration of Don Juan into restriction, the narrative of Don Juan opens in the sunny south. Although allusions to more inhibiting life styles foreshadow the concluding cantos, the inhabitants of the lively, yet orderly, southern lands are characteristically free and passionate. If they fall into sin, their failure is the result of the natural fallibility of human nature. In the middle cantos, on the other hand, wasteful and unnatural social repression stifles the spirit of man and brings tyranny. Simultaneously, as the travels reach the north, the southern ethic of Juan and the narrator isolates them from the others. The freezing English cantos complete the increasingly oppressive journey; as the poem breaks off, the freedom of Juan, Aurora, Leila, and the narrator is constantly threatened by the repression of the English consciousness. The ice and bonds of the north have control at the conclusion and thus complete the structure, for "as the soil is, so the heart of man."

CHAPTER 1

INTRODUCTION

The primary consideration of this study is the essential problem of structure in Don Juan. The investigation relies, in the first place, on a few principal observations: Don Juan is fundamentally satiric, its satire is based on recognizable patterns, the poem achieves the impersonality of an artistic entity, and Byron's masterpiece has an almost entirely complex form. On the basis of these conceptions this paper examines the relationship between the journey motif and the elements of satire in Don Juan. Specifically, it investigates the satiric implications of Juan's travels from the praiseworthy freedom of Spain to the hated repressive atmosphere of England for the illumination that such investigation may give concerning the total structure of the poem.

A common view of Don Juan assumes that it is a mere conglomeration, without a general sense of structure. Brian Wilkie, for example, feels there is a lack of "larger structure."

> [Byron] was scarcely concerned with larger structure except to the extent that he took pains to avoid it. . . . the effect of the whole poem, or rather of the sixteen cantos that Byron finished, is entirely independent of any particular stanza or episode. . . . Don Juan is . . . less than the sum of its parts, and Byron intended it to be so. His intention was to state an endless series of particular truths which did not add up to any Truth. . . . [Byron's] audacious disregard of form and essential content as criteria of literary quality.[1]

Critics have likewise been led by Byron's statements about himself and poetry; a critical over-emphasis on biography, philosophy, sociology, and psychology;[2] the obvious weaknesses of parts of Byron's poetry;[3] and a

simplistic view of Byron's narrative technique into blinding themselves to possible patterns of order in Don Juan.

The primary goal of this study is to suggest contrarily that, as Rutherford says, "Don Juan is an order, not a chaos."[4] In the first place most recent studies have verified that Byron was capable of working with precision:

> The very closeness and abundance of . . . particular revision, which charges Don Juan with much of the zest it has, demonstrates in scores of lines the dynamic sharpness of his thinking and his conscientious concern with the smallest, yet artistically significant, details of craftsmanship.[5]

At the same time subconscious factors must be accounted for; William Marshall reminds that

> organic creation, an activity that takes place primarily in the subconscious, begins where conscious and mechanical intention ceases. No work of literature was ever written that was not first constructed upon the writer's fixed and regulating intention toward that work; but no significant literary work ever failed to rise above this base, to become for the writer himself 'something rich and strange' in the very process of creation. In terms of this, the critic's function is primarily to give some conscious explanation of what goes on in the work itself (presumably, then, reflecting what has gone on in the mind of the writer) at a somewhat less than conscious level.[6]

Recognizing that Byron was capable of excellence, that "the work itself" is complex even to the poet, and that "the wise critic is bound to examine the author or poem before him in terms and principles current in his day,"[7] this study concentrates on examining Don Juan's "essential form and structure."[8]

Though it would be an over-simplification to claim that Don Juan is only a satire, the poem is more than anything else "a satire in the real sense."[9] Some critics find a satirical basis in all of Byron's work,[10] but more fundamental is the recognition that Don Juan was created by an

imagination capable of a satiric vision. Throughout his letters and journals, for instance, Byron keeps returning to the folly of the human condition: existence is a "hollow-cheeked harlot"; the world lacks rationality; the basis of life is self-love; "All men are intrinsical rascals"; life is made up of "inhuman humanity," "the congregated dust called Mankind," and "this dark lanthorn of our external existence"; and before him is a sinful world out-of-joint.[11] He also assures us in Beppo, lx, 6-7, that "all below/ Is frail" and in Don Juan itself that we live in an "o'erwhelming world, where all must err" (X, 52, 6), that "this . . . world" is "bad" (XIV, 47, 1) and that we must face "this World's perplexing waste" (XVI, 48, 5). Also, whether or not Byron's intention was satirical,[12] he says in his letters that the poem is "a little quietly facetious upon every thing" and a "Satire on abuses," then in the narrative calls it "this Epic Satire."[13] In the final analysis, Don Juan is satiric because it contains the two criteria of all satire: (1) it artistically distorts the physical world outside the poem into "a frozen attitude of absurdity" and (2) it finds in man an "infinite capacity of folly."[14] Thus, by emphasizing the folly of man and forming an imaginative re-creation of the outside world, Don Juan is, "in the real sense," satiric.

This approach to Don Juan is based on a number of further assumptions. Since Don Juan is primarily satiric, the form that these satiric elements take can be described. Don Juan also achieves a primary "impersonality" in which it deals "neither with origins nor effects, but with artifice."[15] In addition, this work of artifice is not, this investigation contends, "broken-backed" because Byron worked better in a "smaller

compass," or for any other reason.[16] In Don Juan, as in any other satiric poem that achieves a recognizable form, there are "patterns of futility and grotesque shapes created by the actions of dunces."[17] These "patterns" are part of a "total poem" or "artistic construct."

> . . . we need to approach satire in the way we do other poetry--as an art; that is, not a direct report of the poet's feelings and the literal incidents which aroused those feelings, but a construct of symbols--situations, scenes, characters, language--put together to express some particular vision of the world. The individual parts must be seen in terms of their function in the total poem and not judged by reference to things outside the poem such as the medical history of the author or the social scene in which he wrote. . . . satire is not a form of biography or social history but an artistic construct, the parts of which--scene, satirist, and plot--are to be understood in terms of their function in the satiric poem.[18]

At the same time applying characteristics of genres to Don Juan can be largely misleading. For purposes of vocabulary and general orientation, it is assumed Don Juan is best described as a satire--it is an imaginative form that prefers some kind of behavior to the folly it represents. This study also draws heavily from the assumptions and approaches of critics who are mainly interested in satire. But much of the recalcitrance of Don Juan stems from attempts to categorize rather than describe it,[19] so this examination generally avoids distinctions on the basis of the particular characteristics of a genre. Just as an individual must be more complex than any single word that describes him, Don Juan is larger than a "satire." Consequently, this study is necessarily limited by its description of only the satiric elements.

This examination of Don Juan actually includes two complementary procedures. Chapters two and three investigate two structures--the myth of the climates and the tendency toward deterioration--in Byron's poetry

and prose. The first of these chapters analyzes Byron's use of "repeated contrasts between the free and open and relatively innocent passions of 'meridian' climates on the one hand, and the northern climate of repression and respectable surfaces on the other."[20] Chapter two briefly outlines the prevalence of the myth in both eighteenth-century thought and Byron's work. The critics, it is implied, have tended either to literalize this myth into Byron's attitude toward specific countries or at least to suggest its use is much more limited than it is. The following chapter studies the degree to which Byron tends to create relatively ideal worlds in the beginnings of his poems that are destroyed by the end; this structure is titled "the deteriorating worlds of Byron's poetry."

The final four chapters explicate Don Juan in terms of these structures.[21] Don Juan relies, they suggest, on a consistent, irrevocable sense of movement from south to north in Juan's journey; these changes of environment are further understood in the poem as a deterioration from freedom and life in the south to restraint and stagnation in the north. While the early cantos are romantic and full of vitality, the journey of the Don finally degenerates into the alienation and inhibition of England. Only the wild narrator and Juan, Aurora, and Leila are able to remain somewhat southern in the face of the increasing restraints of the northward passage.

These final chapters seek to describe the poem, not just to document the influence of climates on character. Since Don Juan is more complex than a study of the influence of climate on various racial behavior, this study must also take into account, for example, imagery, diction, narrative, and setting. Because the transformations are multiform, this

study's goal is to investigate the assumed complex design of the poem through these individual structures.[22]

The satiric achievement of Byron in Don Juan is given shape, this study proposes, by the fluctuation of all the elements of the poem between the forces of passion and those of restraint. Rather than decompose after the first episode,[23] the poem takes shape from the increasing sense of restriction, especially carried by the massing of images of ice and cold on the journey northward.[24]

> A remarkably persistent group of images is used throughout the poem . . . to describe his own age in terms of the 'waste and icy clime', the Polar wastes, the Northern lights, the frozen mammoths.
>
> Poetic fame is itself 'an iceberg . . . nothing but cold snow'; the odalisques in the false paradise of the seraglio glimmer like Polar meteors; Suvarov's poem on the fall of Ismail turns into a 'Polar melody'; the parliamentary luminaries are 'northern lights'; and Juan himself, in the calm eyes of Aurora Raby, becomes for a moment no more than a dazzling meteor. The image of Adeline as 'frozen champagne' cross-fades into the North-West Passage and the frozen journey to the Pole, and that, in turn, into the familiar metaphor of woman as ocean; and the 'Columbus of the moral seas' discovers both deserts and icebergs in the human soul. . . . in a central passage, where the image is given considerable intensity, Love and Glory, the two motivating powers of epic, become the Northern Lights, dazzling, cold and uncertain; and the poem itself becomes 'a versified Aurora Borealis', casting its shifting colours on the contemporary ice-age.[25]

As this coldness takes control, those of poetic temperament who seek freedom and passion stand alone. In order to find a positive life in Don Juan, one must reach back to his youthful, southern passion for life. To be a hero with Juan and the narrator he must believe, like Byron, in passion, energy, and freedom.

> I verily believe that nor you, nor any man of poetical temperament, can avoid a strong passion of some kind. It is the poetry of life. What should I have known or written, had I been a quiet, mercantile politician, or a lord

> in waiting? A man must travel, and turmoil, or there is no existence.
>
> [Of the Italians] . . . there are materials in this people, and a noble energy, if well directed. But who is to direct them? No matter. Out of such times heroes spring. Difficulties are the hotbeds of high spirits, and Freedom the mother of the few virtues incident to human nature.[26]

The goal of life in the view of both Byron and Don Juan is simply "existence," and this feeling of life comes out of "strong passion," "travel,"[27] "turmoil," and "energy"--all born from southern "Freedom."

NOTES

Chapter I

[1]Brian Wilkie, Romantic Poets and Epic Tradition (Madison and Milwaukee, 1965), pp. 190, 191, and 193. Cf. Byron's letter to "Mr Ridge: ". . . as I am now reconciled to Dr Butler I cannot allow my Satire to appear against him, nor can I alter that part relating to him without spoiling the Whole.--You will therefore omit the whole poem." [W. W. Pratt, Byron at Southwell (Austin, 1948), p. 87 and LJ, I, p. 181.] See also Robson, "Byron as Poet," p. 86 and Hirsch, "Byron and the Terrestrial Paradise," p. 479 and Hough's "hotch-potch" in "Two Exiles . . . ," p. 10.

[2]Cf. William H. Marshall, The Structure of Byron's Major Poems (Philadelphia, 1962), pp. 13-14.

Paul West, for example, reduces Byron's motivations to "an essential act of repulsion . . . the insecure person's fierce need of elimination" [Byron and the Spoiler's Art (New York, 1960), p. 12]. This feeling of biographical determinism is best explained by Leslie Marchand [Byron's Poetry: A Critical Introduction (Boston, 1965), p. 13]: "No writer was ever more patently autobiographical in the creations of his imagination. . . . even when he deliberately set out to write objectively, as in his historical dramas . . . he could not but make the major figures over into personalities like himself with problems that were his own." The reply, and proper perspective, is Gleckner's [Byron and the Ruins of Paradise (Baltimore, 1967), p. 45]: ". . . our proper concern should be . . . not with what he appears to be or wants to be--or really is--but rather what he does in the poetry. And if that poetry is, finally, the dramatization or exploration of an infinitely varied personality, we cannot begin with the personality to find it in the poetry; we must begin with the poetry in order to discover the personality (a risky procedure indeed if we are biographers), or, better still, we must begin with the poetry to see what is there and the form in which it is embodied." Cf. Robson, "Byron as Poet," p. 25 and Henson, "Byron: the Rede Lecture," p. 24.

Although often helpful, even essential, critical works like Marjarum's Byron as Skeptic and Believer (New York, 1962, reprt. of 1938 work) and Cooke's The Blind Man Traces the Circle (Princeton, N. J., 1969) have limitations because of their philosophical approach: Byron was unsystematic and paradoxical in his beliefs, he was consciously creating dramatic "works of imagination" (see Lovell, His Very Self and Voice, p. 346), and these critics largely ignore the degree to which form determines content.

Criticism which uses historical backgrounds and cultural factors only for making value judgments also ignores the importance of form. Bertrand Russell, for example, relegates Byron to a figure in cultural history. Lovell [Byron: Record of a Quest (Austin, 1949), p. 88] and Leavis ["Byron's Satire" reprtd. in Byron: A Collection of Critical Essays edited by Paul West (Englewood Cliffs, N. J., 1963)] can be just as

misleading by depreciating Byron's work for not equaling some arbitrary standard, such as "the Romantic view of nature" or "Augustan satire." See also Hume, "The Non-Augustan Nature of Byron's Early Satires," esp. pp. 499, 502, and 503; Robson, "Byron as Poet," p. 35; Thompson, "Byron's Plays and Don Juan," p. 35; and Hough, "Byron," p. 99.

Psychoanalytic criticism is weakened by remaining in the province of psychology, as Marshall does in The Structure of Byron's Major Poems. However, those works which are dealing ultimately with essential form and content as expressed in the narrative [e.g., Jerome McGann's Fiery Dust: Byron's Poetic Development (Chicago and London, 1968) and Gleckner's Byron and the Ruins of Paradise] seem to me basically sound.

[3]The shortcomings of Byron's work are well documented. Lovell in "Irony and Image in Byron's Don Juan" [in The Major English Romantic Poets (Carbondale, Illinois, 1957)] does well in defining the basic mechanical difficulties as a tendency toward "insensitivity to the sounds" and a "reliance upon direct statement." He might have added that Byron at times uses form with little subtlety: The Island, for example, has a sing-song versification that fails to reflect the poem's romantic content. Assuming a balance of good and bad in Byron's poetry, as Gleckner does (Byron and the Ruins of Paradise, p. xv), we can return to the problems of form: "those who have established beyond doubt the infelicities, crudeness, bad taste, sloppiness, bad grammer, overwriting, and absurdity of segments of Byron's poetry . . . [also] have with equal diligence pointed out the frequent brilliance, power, lyric grace, control, mobility, savagery, and humor that constitutes its greatness." See also H. J. C. Grierson, "Byron and English Society," in Byron, the Poet, p. 73, and T. S. Eliot, "Byron," in English Romantic Poets, p. 203.

[4]Andrew Rutherford, Byron: A Critical Study (Stanford, Calif., 1961), p. 141. I do, however, sense that Don Juan's organization is much more simple and fundamental than Rutherford's recurrent "ideas and feelings." Cf. Horn, 'Don Juan' and Novel, p. 50, and Thompson's "absence of any consistent satiric unity in the poem" ("Byron's Plays and Don Juan," p. 35).

[5]Truman Guy Steffan, "The Making of a Masterpiece," Variorum Don Juan (Austin, 1957), vol. 1, p. 161. Hereafter designated "Var. DJ."

[6]Marshall, The Structure of Poems, p. 20. Part of this subconscious process is the shaping power of the form itself; see Horn, 'Don Juan' and Novel, p. 61, and W. H. Auden, "The Life of a That-There Poet," p. 144.

[7]Intro. to The Major English Romantic Poets, p. xii.

[8]Gleckner, Byron and Ruins, p. xii.

[9]George M. Ridenour, "The Mode of Byron's Don Juan," PMLA, LXXIX (1964). See also Horn, 'Don Juan' and Novel, p. 42, who emphasizes that "Don Juan is much too multifaced a poem, to allow a reduction to a single

theme, a single 'moral,' to one peculiar attitude" and S. F. Gingerich, Essays in the Romantic Poets, p. 274. I recognize, for instance, the broad surface comedy (see Calvert, Byron: Romantic Paradox, p. 183 and Bostetter, "Intro." to 20th.-Cent. Interpretations, p. 14) but agree with Walker, English Satire and Satirists, p. 268: ". . . an undercurrent of seriousness runs through the whole poem." This seriousness is the concern of my study.

[10]See Edward E. Bostetter, The Romantic Ventriloquists (Seattle, 1963), p. 254, and E. D. Mackerness, "Byron, the Satirist," in Contemporary Review, 172 (1947), p. 113. See also S. F. Gingerich, Essays in the Romantic Poets, p. 243 and Trueblood, Lord Byron, p. 155.

[11]Letters and Journals: III, p. 232; IV, p. 397; V, p. 166 (see also Byron at Southwell, p. 99); V, p. 393 (see also His Very Self and Voice, pp. 443 and 461); V, pp. 457-458 (nos. 96, 97, and 99) and Murray's Correspondence, vol. 1, pp. 139 and 239 (cf. Quennell, Byron: A Self-Portrait, vol. 1, p. 72).

[12]Leo Weinstein thinks it was; see The Metamorphoses of Don Juan (Stanford, Calif., 1959). p. 79.

[13]LJ, IV, p. 260. LJ, VI, p. 155; and DJ, xiv, 99, 6. As this study reveals, I cannot agree that Byron goes over to the complete pessimism of Gleckner's "hell of human existence" (Byron and Ruins, p. xvi) or Wilkie's contention that "laurels are bestowed nowhere" in Don Juan (Romantic Poets and Epic Tradition, p. 194). See also Walker, English Satire and Satirists, p. 271: "The doctrine that human nature . . . is fundamentally vile and base."

[14]Matthew Hodgart, Satire (New York, 1969), p. 248. See also Sutherland, English Satire, pp. 15-16; Elliott, "The Definition of Satire," p. 23; and esp. Feinberg, "Satire: The Inadequacy of Recent Definitions," p. 36.

[15]Maynard Mack, "The Muse of Satire," Yale Review, XLI (Sept., 1951), pp. 82 and 83.

[16]John Lauber, "Don Juan as Anti-Epic," Studies in English Literature, VIII, no. 4 (Autumn 1968), p. 615, and Steffan, "The Making of a Masterpiece," p. 131.

[17]Alvin Kernan in "Norms in Satire: A Symposium," Satire Newsletter, II, i, p. 13.

[18]Alvin Kernan, The Cankered Muse: Satire of the English Renaissance (New Haven and London, 1959), pp. 4-5, 250.

[19]Wilkie, Romantic Poets and Epic Tradition, p. 188: "If criticism's task is to elucidate the central meaning of a work and the principles of order that give it coherence, then surely Don Juan is one of

the most recalcitrant of subjects for the critic." Cf. Thompson, "Byron's Plays and Don Juan," p. 37: "To simply call it satire is to apply a reductive label to a very complex modern poem," and Sutherland, English Satire, p. 10.

[20]Leonard W. Deen, "Liberty and License in Byron's Don Juan," Texas Studies in Literature and Language, VIII, no. 3 (Fall, 1966), pp. 350-351. See also Rutherford, Byron: A Critical Study, pp. 116-117, 120 and LJ, IV, p. 348 in a letter to John Murray, August 24, 1819:

> "I wish that I had been in better spirits, but I am out of sorts, out of nerves; and now and then (I begin to fear) out of my senses. All this Italy has done for me, and not England: I defy all of you, and your climate to boot, to make me mad. But if ever I do really become a Bedlamite, and wear a strait waistcoat, let me be brought back among you; your people will then be proper compagny."

[21]The division of chapters 2-7 is necessarily arbitrary, at times, though the shifts between Dedication, the southern, middle, and English cantos are, I suggest, unequivocal and clearly defined.

[22]Two further clarifications need to be made concerning terminology. I use the word "narrator" to distinguish the speaker of the poem because I want to differentiate him from the historical Lord Byron and emphasize the dramatic function he has, while at the same time avoiding the genre-simplification implied by the word "satirist" and the sense of conscious artifice in "persona." Also, from the beginning I name Juan a "hero" though this status is only fully clear in the English cantos when his freedom is tested and triumphant. Don Juan forms, then, among other things, a Bildungsroman about its namesake. Cf. Mabel Worthington, "Byron's Don Juan: Certain Psychological Aspects," p. 50.

[23]G. R. Elliott, "Byron and the Comic Spirit," PMLA, XXXIX (1924), p. 902.

[24]See also Bernard Blackstone, "Guilt and Retribution in Byron's Sea Poems," in West's Byron: Essays, p. 40.

[25]M. K. Joseph, Byron the Poet (London, 1964), pp. 233-234. Joseph's point isn't exactly the same (he is historical in orientation and doesn't rely as heavily on the poem's independence as a form), but his use of the images is striking.

[26]LJ, V, 70, letter to Thomas Moore, August 31, 1820, and LJ, V, 161, "Extracts from a Diary."

[27]The importance of the journey motif in Byron's imagination has been well documented. See, for example, Auden, "The Life of a That-There Poet," p. 146; Thompson, "Byron's Plays and Don Juan," pp. 37-38; H. H. Henson, "Byron: The Rede Lecture for 1924," p. 20; and especially E. D.H. Hirsch, Jr., "Byron and the Terrestrial Paradise," p. 483: "Probably the

best metaphor for the unity of Don Juan is that of a journey. Travel is the structural principle of his two major poems, and the appropriate symbol of his poetry as a whole. It symbolizes the restless movement of the spirit from object to object, as well as the writing of a poem that has no fixed plan." Cf. Roppen and Sommer, Strangers and Pilgrims, p. 209 and Foakes, The Romantic Assertion, p. 57.

CHAPTER II

"CLIMES" AND THE NATURE OF FOLLY

As a means of structuring the world of folly of Don Juan Byron had the common myth of environmental determinism. According to this view of man, individual personalities are a reflection of the country's geographical position between the repression and inhibition of the northern climates and the freedom and passion of the sunny south. This means of explaining cultural and racial differences among men was a commonplace of eighteenth-century philosophy. theology, the natural sciences, and literature. Byron's work, both personal and creative, has repeated references to the myth. Though he was never certain how far to believe in the myth--if at all--Byron's imagination often called it up as both a serious and comic means of explaining behavior and individual differences.

At the end of the eighteenth century the nature of man was repeatedly described in terms of geographical determinism. The philosopher Henry Home, Lord Kames, for instance, described the identification of each man with his appropriate climate.

> Plants were created of different kinds to fit them for different climates, and so were brute animals. Certain it is, that all men are not fitted equally for every climate. There is scarce a climate but what is natural to some men, where they prosper and flourish; and there is not a climate but where some men degenerate. Doth not then analogy lead us to conclude, that as there are different climates on the face of this globe, so there are different races of men fitted for these different climates?[1]

In this view, the world is so completely structured that a man must remain in his appropriate climate in order to achieve any degree of self-

fulfillment. Like plants and the "brute animals," men have "natural" areas made for them; if they leave these habitats, they will necessarily "degenerate." According to Kames, as Byron travelled the globe he would see reflected in the "different climates" the "different races of men" in their God-given diversity.

Buffon, the naturalist, noted the same dependence on climate, but added a distinction between north and south. Buffon's voluminous studies of the races of men and the kinds of animals were also based on the causes of differences.

> We must then admit of three causes as jointly productive of the varieties which we have remarked in the different nations of the earth. First, the influence of the climate; secondly, the food; and thirdly, the manners; the two last having great dependence on the former.

The climate, strongly influential on food and manners, is once again the chief cause of "the varieties" of "nations of the earth." But in his description of Rudbeck's analysis of Sweden's fertility, Buffon also betrays an important corollary to this eighteenth-century view of the climates.

> This author is an enthusiast with regard to his country, and according to him, Sweden is the first country in the world. This fertility in the women does not imply a greater propensity to love. In cold climates the inhabitants are far more chaste than in warm; and though they produce more children in Sweden, the women are less amorous than those of Spain or Portugal. It is universally known, that the northern nations have to so great a degree overrun all Europe, that historians have distinguished the north by the appellation of Officina Gentium.[3]

The "greater propensity to love" and the "amorous" nature are associated with the southern lands ("Spain or Portugal"). The "cold climates" and "northern nations," on the other hand, are typically "chaste," even though they can be at times, like Sweden, prolific.

But Byron would have had an even closer reference to the myth in the writings of Madame de Staël. In her explanation of the nature and literature of the northerners, the Madame delineates the differences between the south and north.

> Climate is certainly one of the main causes of the differences between the images the North found congenial and those that people in the South preferred to summon up. The poets of the South continually mingle the representation of coolness, dense woods, and limpid streams with all their impressions of life. They cannot describe even the pleasures of the heart without combining with them the idea of the benevolent shade that protects them from the burning heat of the sun. The vigorous nature that surrounds them arouses in them impulse rather than thought. I think it is wrong to say that the passions are more violent in the South than in the North. The South has a greater variety of concerns but less depth in any single one. And it is intensity that produces the miracles resulting from passion and will.
>
> The peoples of the North are less occupied with pleasures than with suffering, and their imagination is all the more fertile for it. The spectacle of nature powerfully affects them; and it makes them exactly like their climate: always dark and moody. Of course, the changing circumstances of life can change this disposition to melancholy, but it alone bears the imprint of the national character. In a nation, as in a man, we need to find only the characteristic trait; all the others are the result of a thousand different accidents, but that one alone constitutes its being.[4]

Her assumption of a "characteristic trait" suggests the relationship between this concept and the earlier notion of the "humours." But, more importantly, as in the works mentioned above, the South is depicted as governed by "impulse rather than thought" and a movement to "greater variety" rather than a singular purpose. She unintentionally suggests the South is concerned with the "pleasures of the heart" and in a defensive move tries to hold out against the conception that "the passions are more violent in the South than in the North." The Northerners once more are stereotyped as phlegmatic, again in terms of climates: "it makes them exactly like their climate: always dark and moody." Even in the forma-

tion of images, she says early in the passage, the "Climate" bares "the burning heat of the sun" for the Southerners and is thus a main cause for the literary differences between the North and South.

The literature of the later eighteenth century also uses this myth of identity between climates and individual traits. Byron's familiarity with Sterne and Tristram Shandy is well documented.[5] At the beginning of Book VIII of that work, Tristram stands on French soil and compares it with the lands to the north.

> . . . in these sportive plains, and under this genial sun, where at this instant all flesh is running out piping, fiddling, and dancing to the vintage, and every step that's taken, the judgment is surprised by the imagination, I defy nothwithstanding [sic] all that has been said upon straight lines, in sundry pages of my book,--I defy the best cabbage-planter that ever existed, whether he plants backwards or forwards . . . to go on coolly, critically, and canonically planting his cabbages one by one, in straight lines, and stoical distances, especially if slits in peticoats, are unsew'd up,--without ever and anon straddling out, or sidling into some bastardly digression.--In Freeze-land, Fog-land, and some other lands I wot of,--it may be done!--
>
> But in this clear climate of fantasy and perspiration, where every idea, sensible and insensible, gets vent,--in this land, my dear Eugenius,--in this fertile land of chivalry and romance, where I now sit, unskrewing my inkhorn to write my uncle Toby's amours, and with all the meanders of Julia's track in quest of her Diego, in full view of my study-window. . . .[6]

Here again the distinction is between the land "of chivalry and romance," "amours," and "the meanders of Julia's track in quest of her Diego" in the south and the northern lands of "Freeze" and "Fog." Tristram finds France, because it is "under this genial sun," basically alive ("sportive," "piping, fiddling, and dancing"). Further, it is of the body ("flesh" and "perspiration"), not the reason ("the judgment is surprised by the imagination"). It's open (having a "clear climate"), in motion ("ever and anon straddling out, or sidling into some bastardly digres-

sion"), and freely expressive ("every idea, sensible and insensible, gets vent"). The northern "Freeze-land," on the other hand, is typified by the logical, ordered, restricted world of the "straight lines" Tristram can no longer find. The men of that world, like the cabbage-planter, can only go "backwards or forwards"; it is a world seen "coolly, critically, canonically." The north is reasonable and ordered ("one by one, in straight lines") and unpassionate and unintegrated (in "stoical distances").

In his poem "The Traveller; or, A Prospect of Society," Goldsmith also distinguishes between character types by country. But Goldsmith specifically uses Italy and England as the two poles, similar to Byron's repeated use of these countries in his later works. The land of the passions and senses, the southern land, is Italy in this case.

> Could Nature's beauty satisfy the breast,
> The sons of Italy were surely blest. . . .
> But small the bliss that sense alone bestows,
> And sensual bliss is all the nation knows.
> In florid beauty groves and fields appear,
> Man seems the only growth that dwindles here. . . .
> All evils here contaminate the mind,
> That opulence departed leaves behind;[7]

Italy lives in the beauty of her decadence, but her failure comes from the supremacy of the body. The nation is full of natural "growth" in its many "groves and fields." But its center is "sense alone," and the passions overflow ("sensual bliss is all the nation knows"). The mind is left contaminated in the imbalance. Britain, on the other hand, is a land of mind and system.

> Creation's mildest charms are there combin'd,
> Extremes are only in the master's mind;
> Stern o'er each bosom reason holds her state,
> With daring aims irregularly great: . . .

> Here, by the bonds of nature feebly held,
> Minds combat minds, repelling and repell'd;
> Ferments arise, imprison'd factions roar,
> Repress ambition struggles round her shore;
> Till, over-wrought, the gen'ral system feels
> Its motion stop, or frenzy fire the wheels.[8]

The Italian expansiveness is confined to the mind in England ("Extremes are only in the master's mind"), and the reason of that mind is in control ("Stern . . . reason holds her state") of the passions ("each bosom"). The only action is the battle of the disembodied mind ("Minds combat minds"). Man is "imprison'd" by the "system," and even nature has "bonds" for him; life is generally "Repress." Although Italy and England are here the specific representations, the theme is the same--the polarity between the expressive passions of the south and the repressive reason of the north.[9]

This kind of myth of fatality, especially associated with climates and thus geography, was repeatedly emphasized by Byron himself. Byron's psychological reliance on determinism is, after Charles Du Bos' Byron and and the Need of Fatality,[10] a critical commonplace. But, more importantly, Byron's imagination also kept returning to a structured world. There are references to environmental determinism throughout Byron's letters and works, but none reveals better his overall attitude than a letter to Lady Melbourne, August 20th, 1813.

> Everything in this life depends upon the weather, and the state of one's digestion. I have been eating and drinking; which I always do when wretched; for then I grow fat and don't show it; and now that I am in very good plight and spirits I can't leave off the custom, though I have no further occasion for it, and shan't have till the next change of weather, I suppose, or some other atmospherical reason.[11]

Byron gets distance from his assertion by his cavalier portrayal of his

habits and weaknesses and the flippant over-statement that "Everything" is ordered. But he keeps returning to the hope of some causality for his present state. Here it is "the weather," "the . . . digestion," or 'the next change of weather" that determines his mood--but, most significantly, he looks to "some . . . atmospherical reason" for a sense of order.

By applying this climatic determinism to the behavior of mankind, Byron's imagination created a polar division which associated the north with restraint and the south with freedom. He envisioned, at times, a primal heat informing the spirit of man.

> Sire of the seasons! Monarch of the climes,
> And those who dwell in them! for near or far,
> Our inborn spirits have a tint of thee
> Even as our outward aspects. . . .[12]

The "outward aspects" of man reflect the "inborn spirits" that are determined by a primary natural force (the "Sire of the seasons"). There is a "Monarch of the climes" who implants the identifying characteristics into the inhabitants of the various climes. This myth further explains a north-south dichotomy: the people of the north are bound to inhibition, duty, correctness, and deception (they have less of the natural gifts of the sun) and those of the south are free, irregular, and passionate.

In this respect "Miss Milbanke" was, in Byron's mind, a type of northerner.

> I . . . thought her of a very cold disposition, in which I was . . . mistaken--it is a long story, and I won't trouble you with it. As to her virtues, etc., etc., you will hear enough of them (for she is a kind of pattern in the north), without my running into a display on the subject.[13]

Byron had thought her of "a very cold disposition" like the typical

Englander. But, disproved on that point, he is sure she makes pretenses to morality and is a "pattern in the north." His fear of being mistreated in regard to his daughter in his later life was also based largely on what he felt to be her typical English preference for duty and justice over mercy and understanding.

> I know your defence and your apology--duty and Justice; but Qui n'est que juste, est dur: or if the French aphorism should seem light in the balance, I could refer you to an older language and a higher authority for the condemnation of conduct, which you may yet live to condemn in your own heart.[14]

Christ's merciful nature and the Bible are clearly what he is alluding to in the last lines, and their adversary is the typical northern harsh standard of "conduct." In a letter to Lady Melbourne he characterized this syndrome as being "systematically Clarissa Harlowed into an awkward kind of correctness, with a dependence upon her own infallibility."[15] It is precisely the system, the "correctness," and the pretense to "infallibility" that is indicative of the coldness of the northerners.

At the other pole, behavior in the sunny south is, first of all, passionate. In a letter to John Murray on May 18, 1819, Byron sums up his sunshine myth.

> . . . the Passions of a Sunny Soil are paramount to all other considerations.[16]

The people of the south are creatures of their passionate natures; their lives are to a large extent shaped by the "Sunny Soil." Likewise, in a letter to Moore, Byron generalizes that Marianna Segati,

> . . . like all the 'children of the sun,' . . . consults nothing but passion. . . .[17]

And in his Ravenna Diary for January 5, 1821, he characterizes the Italians in his comical, aphoristic way.

> Out of chaos God made a world, and out of high passions comes a people.[18]

If the northerners live by awareness, conscious deception, "the head," the Italians (as southerners), Byron told Kennedy, live by "the sins of the heart."

> 'I have known in Italy some instances of superstition which were at once amusing and ridiculous. I have known a person engaged in sin, and when the vesper bell has rung, stop and repeat the Ave Maria, and then proceed in the sin: absolution cured all. The sins of the head, or dissent from the Church, is heresy, and requires the severest punishment: the sins of the heart were easily forgiven, they thought, by a merciful God.'[19]

Marianna, representative of the Venetians and thus Italians, was similarly unreasoning.

> P.S.--Marianna, to whom I have just translated what I have written on our subject to you, says--'If you loved me thoroughly, you would not make so many fine reflections, which are only good forbirsi i scarpi,' --that is, 'to clean shoes withal,'--a Venetian proverb of appreciation, which is applicable to reasoning of all kinds.[20]

The Italian and southern values are based on the intensity of "love"; "reflection" and "reasoning" are so unimportant they might be used only for cleaning shoes.

This passionate nature is, also unlike in the north, loose and irregular. Byron returns in another letter to the myth of climates.

> The Climate is Italian and that's enough, and the Gondolas, etc., etc., and habits of the place make it like a romance, for it is by no means even now the most regular and correct moral city in the universe. Young and old--pretty and ugly--high and low--are employed in the laudable practice of Love-making--and though most Beauty is found amongst the middling and lower classes--this of course only renders their amatory habits more universally diffused.[21]

The heat of the Italian climate makes the land "like a romance"; it lacks correctness and regularity. In the southern land the passions are typically "diffused" among the people.

The southerners have with this looseness a changeable and lively nature that captivates Byron. The Italian manner is sincere and open; of love in Italy Byron says "the great sin seems to lie in concealing it."[22] He is astonished at "the frank undisguised way in which every body avows everything in this part of the world."[23] But most of all he is caught up in the social and personal freedom that he identifies with Italy.

> Every body does and says what they please; and I do not recollect any disagreeable events, except being three times falsely accused of flirtation, and once being robbed of six sixpences by a nobleman of the City. . . .[24]

Byron found the same irregularity in Greece as in Italy.

> When Mrs. Fry has done with Newgate, it would not be amiss if the Committee would send her into Greece, she would find plenty of exercise for her re-moralizing talents, by all accounts. . . . They want a regular force to support a regular system quite as much as to repel their enemies.[25]

They lack morals and a "regular system" here too. But this chaos is again associated with the freedom that Byron valued above all else. To Kennedy he spoke of the same disorder, but with affection.

> . . . this is a land of liberty, where most people do as they please, and few as they ought.[26]

The subject was the "radicalism" of the motto for the Telegraph, but Byron's answer is relaxed and conciliatory. The ridiculousness he can endure because of the importance he places on "a land of liberty."

The polar differences of human personality eventually were emphasized by Byron. James Hamilton Browne wrote of Byron's recognition of this difference.

> He frequently reverted to the extreme dissolute conduct and incontinence which reigned among the higher circles in his younger days, observing, that married ladies of that class of society in England were much more depraved than those of the Continent, but that the strict outward regard

> paid to the observance of morality in the former, led the fair sinners to be more dextrous and cunning in concealing their delinquencies.[27]

The lands of the Continent are, like Byron himself, steeped in "dissolute conduct and incontinence," but they retain their openness and freedom. The hypocrisy of "the strict outward regard" and the concealment of "cunning" are, on the other hand, the result of the northern and English depravity.[28] When Byron specifically compared Italy and England, the same extremes are suggested. To Murray Byron names the impulsiveness and volatile nature of Italy.

> Their moral is not your moral; their life is not your life; you would not understand it: it is not English, nor French, nor German, which you would all understand. The Conventual education, the Cavalier Servitude, the habits of thought and living are so entirely different, and the difference becomes so much more striking the more you live intimately with them, that I know not how to make you comprehend a people, who are at once temperate and profligate, serious in their character and buffoons in their amusements, capable of impressions and passions, which are at once sudden and durable (what you find in no other nation), and who actually have no society (what we could call so), as you may see by their Comedies: they have no real comedy, not even in Goldoni; and that is because they have no Society to draw it from.[29]

The Italians are portrayed here again as having profligacy, buffoonery, "impressions," and "passions" bubbling on the surface of their attempts to be "temperate" and "serious." The suppression caused by convention and social order is not there; "they have no Society to draw . . . from." As Byron says later in the same letter in reference to the after-dinner light-hearted foolishness of the Italians, "it is in a humour which you would not enter into, ye of the North." At the Carnival the distinction between Italian vitality and English dullness becomes even clearer. In a prose fragment "An Italian Carnival" Byron cannot resist the comparison.

> The concluding festivals of the Carnival, that universal Harlequinade in Catholic countries, but more especially in Italy, were now in their final orgasm of Buffoonery, intrique, and universal amusement. . . . grave and gay, old and young, handsome and those who might be called so by courtesy, were all abroad, laughing, flirting, tormenting, pleasant and sometimes pleasing. . . . In England, I, that is We (for the anonymous, like Sovereigns, multiply their Egotism into the plural number) have seen many a splendid and dull Masquerade; dull, because they attempted to support Characters under a piece of paste-board without having even any of their own.[30]

Here, as elsewhere in Byron, life is described as a show. The poses and roles of the Carnival are symptomatic and alluring to Byron's imagination. Like the most basic life-giving act, the "orgasm," the Italian manner is alive. Whether the light-heartedness of "universal amusement," the expressiveness of "Buffoonery," or the more questionable "intrigue," all of Italy is caught up in the action of "laughing, flirting, tormenting, pleasant and sometimes pleasing." England, on the other hand, is left in the artificiality implied in the irony of the word "splendid" and its basic dullness. Not having allowed the psychological freedom of self-expression, the English tragically have no "Characters . . . of their own."[31] Byron, in his characteristic love of energy and involvement, preferred southern excitement to northern stagnation.[32]

This emphasis on climates and environment as shaping personality is a recurrent theme in Byron's poetic works as well, especially the later ones. Byron dedicated "The Prophecy of Dante" to Teresa Guiccioli, but significantly, the dedication hinges on the disparity between the beauty and "harmony" (7) of the "South's sublime" (5) and the "Harsh Runic copy" (5) that is the product of "the cold and cloudy clime" (1).

> Lady! if for the cold and cloudy clime
> Where I was born, but where I would not die,

Of the great Poet-Sire of Italy
I dare to build the imitative rhyme,
Harsh Runic copy of the South's sublime,
Thou art the cause; and howsoever I
Fall short of his immortal harmony,
Thy gentle heart will pardon me the crime.
Thou, in the pride of Beauty and of Youth,
Spakest; and for thee to speak and be obeyed
Are one; but only in the sunny South
Such sounds are uttered, and such charms displayed,
So sweet a language from so fair a mouth--
Ah! to what effort would it not persuade?[33]

Here, as in most all other instances, Byron shows a preference for "the sunny South" (11) and its natural expression in "Such sounds" (12), "such charms" (12), and "So sweet a language" (13).[34] In The Island, Canto II, stanza iv, the image is of the shifting nature of the "climes."

Thus rose a song, the harmony of times
Before the winds blew Europe o'er these climes.
True, they had vices (such are Nature's growth)
But only the barbarian's--we have both;
The sordor of civilization, mix'd
With all the savage which man's fall hath fix'd.[35]

Before the onslaught of "civilization" "these climes" were characterized by a "harmony" where even "vices" were from "Nature's growth." But the perverting "sordor" of Europe came like the shifting "winds" that change the climate.

Josephine, in Werner; or, The Inheritance, Act I, scene 1, makes an extended comparison of her "own dear sunny land" and "the despots of the north."

What a state of being!
In Tuscany, my own dear sunny land,
Our nobles were but citizens and merchants,
Like Cosmo. We had evils, but not such
As these; and our all-ripe and gushing valleys
Made poverty more cheerful, where each herb
Was in itself a meal, and every vine
Rained, as it were, the beverage which makes glad
The heart of man; and the ne'er unfelt sun

> (But rarely clouded, and when clouded, leaving
> His warmth behind in memory of his beams)
> Makes the worn mantle, and the thin robe, less
> Oppressive than an emperor's jewelled purple.
> But, here! the despots of the north appear
> To imitate the ice-wind of their clime,
> Searching the shivering vassal through his rages,
> To wring his soul--as the bleak elements
> His form.[36]

As in previous passages noted, the subject is the "state of being" and the universal "heart of man." The sun, despite the evil that is in all men ("We had evils"), gives freedom and expressiveness ("all-ripe and gushing valleys," "every vine/Rained") that can have no result but joy ("cheerful," "makes glad/ The heart of man"). Under all circumstances the mystical sun is "ne'er unfelt"; he puts into the men of that clime a "warmth" which reflects the closeness to natural forces, the freedom of the passions, and the magic of life itself. But the people of the north are puppets of their climate as well. The personal coldness and unvitality of despotism and tyranny is in imitation of "the ice-wind of their clime." Just as the climatic conditions ("the bleak elements") strike out against the individual from the outside ("His form"), the heart of man in isolation and suppression searches the "shivering vassal through his rages,/ To wring his soul." Again, as a means of dramatizing freedom, passion, and liveliness versus isolation and suppression, Byron has Josephine use the myth of the determining climates.

In Beppo, more appropriately for the conversational and personal idiom, the poles become identified specifically with Italy and England. The narrator in his own casual way sharply draws the line between Italian profusion and English sterility.

> I like on Autumn evenings to ride out,
> Without being forced to bid my groom be sure

> My cloak is round his middle strapped about,
> Because the skies are not the most secure;
> I know too that, if stopped upon my route,
> Where the green alleys windingly allure,
> Reeling with grapes red wagons choke the way,--
> In England 'twould be dung, dust, or a dray.[37]

The climate in much of Italy is again typically sunny and warm; the narrator is insensitive to changing weather and sudden need of warmth and protection by a cloak. The natural abundance of the "Reeling . . . wagons" and alleys clogged with the produce gives Autumn a sense of movement and life that is distinctly different from the unfertility and drabness of the English "dung, dust, or a dray." Later in the poem the narrator emphasizes that England is one of the "northern nations" with their typical "Confinement" (lxxi, 4-5) and is known by its "cloudy climate, and . . . chilly women" (xlix, 5).[38] England is a restrictive, cold, and impersonal northern nation, while Italy, as a southern land, is open, warm, and vital.

In Don Juan too it is basic to the structure of the poem that "as the soil is, so the heart of man."[39] It is not merely an "exotic assumption" that Haidee's mother acts out the dictates of her Moorish blood.[40] There is a one-to-one correlation between personality and geography in this poem as well.

> Afric is all the sun's, and as her earth
> Her human clay is kindled. . .[41]

To Byron, the individual make-up (the "human clay") is to a great extent a reflection of the particular environment (the "earth"). Canto I of Juan begins in a country "near the sun" (I, 62) where things are "not very subject to control" (I, 91), and ends in England, a land where the air is "seldom sunny" (X, 70) and "fashion . . . serves . . . for a

passion" (XI, 33). The poem starts in sun and passion and ends in darkness and restraint.

The first step to an understanding of the satiric structure of Don Juan should be the awareness of the influence of the myth of climatic and geographical determinism on Byron's writings. A belief in the influence of climates on behavior was common in Byron's time. Byron used this myth to describe the nature of man in both his non-poetic and poetic writings. In fact, the dramatic and rhetorical structure of many of his poems relies on this determinism. Don Juan is no exception.

But a major question still remains. Assuming that Byron recognized a personality type unique to each country on the basis of its climate,[42] was he capable of making an artistic whole of a work of art? It must be shown that Byron's writings, especially his satires, reveal a recurrent sense of structure.

NOTES

Chapter II

[1]Henry Homes, Lord Kames, Sketches of the History of Man (Edinburgh, 1774), vol. 1, p. 10. Lord Kames also gives a historical perspective to this idea (the history is only peripheral to this study)through his mentioning Vitruvius, Servius, Vegetius, Mallet, Tacitus, and Montesquieu in vol. 1, pp. 26-31. For Byron's knowledge of Kames' writings see LJ, I, 123 and V, 459. The work of Kames of course implies that every man by Providential order is restricted to his area. He was opposed by others like Buffon who accepted the movement of people and more personally and specifically by the American Samuel Stanhope Smith in An Essay on the Causes of the Variety of Complexion and Figure in the Human Species, 1810 (now reprinted and edited by Winthrop D. Jordan, Cambridge, Mass., 1965) who claimed that men change as they change climates and that climatic characteristics gradually become hereditary. The important factor for this study is that they all assumed that climates determine to a large extent man's physical make-up, his society, and his attitude toward others, thus his fundamental personality.

[2]George Louis Leclerc, comte de Buffon, Buffon's Natural History (London, 1797-1807), vol 4, p. 270. (Trans. by Barr.) For Byron's recognition of Buffon see LJ, v, 572.

[3]Buffon's Natural History, vol. 4, p. 266.

[4]Madame de Staël, Madame de Staël on Politics, Literature, and National Character (New York, 1964), p. 193. (Trans. by Berger.) As is well known, Byron met repeatedly with both Madame de Staël and her writings. See, for example, the lists of references in LJ, VI, 594 and Poetry, VII, 435. Of special importance to this study are her "metaphysical disputations" on English society (LJ, VI, 188). It is true Byron thought her talkative and a creature of oppressive society, but his debt to her socially and intellectually is clear: "I am indebted for many and kind courtesies to our Lady of Copet, and I now love her as much as I always did her works, of which I was and am a great admirer" (LJ, IV, 97). It is also interesting that M. de Staël's distinction between north and south, with the possible exception of France, is the same made by Byron: "The Greeks, Latins, Italians, Spanish, and the French of the age of Louis XIV belong to that genre of literature that I shall call the literature of the South. English works, German works, and some Danish and Swedish writings should be classed in the literature of the North, which began with the Scottish bards, the Icelandic fables, and Scandinavian poetry." (Madame de Staël . . . , p. 192). Merritt Hughes notes the similar distinction in Milton between the northern "adversity of 'our climate, or the fate of this age'" and the "southern lands . . . where 'the sun ripens wits as well as fruits. . . .'" Hughes traces the myth to Aristotle, Politics, VII, vi, 1, in Paradise Lost, N.Y., 1935, p. 272. (Aristotle actually discusses this concept in Politics, VII, vii, 1.)

[5]See Poetry, II, p. 176 and VI, p. 487; LJ, V, pp. 184 and 396.

[6]The Works of Laurence Sterne (London, 1808), vol. 2, pp. 157-158. (Publ. by J. Johnson, et al.) (Chapter 1 of volume VIII of orig. ed.).

[7]The Poetical Works, Complete, of Oliver Goldsmith, M. B. (London, 1804), pp. 14-15. (Printed by C. Whittingham for H. D. Symonds). See especially Byron on "The Traveller," LJ, I, p. 268 and his reference to Pope's and Goldsmith's poetry as "all . . . good," LJ, V, p. 18. Byron's many references to Goldsmith are listed in LJ, VI, p. 544 and Poetry, VII, p.386.

[8]The Poetical Works . . . Goldsmith, pp. 24-25.

[9]Since the examples of analogs to this myth in eighteenth century thought would be almost endless, I have chosen only the clearest references from those works known to Byron. But even in this choice I am not trying to draw specific references or intentions. I only have noted that the traditional myth of the climates and their accompanying states of being was prevalent and available to Byron.

[10]Charles Du Bos, Byron and the Need of Fatality (London and New York, 1932). (Trans. by Mayne.) [Originally published as Byron et le besoin de la Fatalité (Paris, 1929).]

[11]Lord Byron's Correspondence, edited by John Murray (New York, 1922), vol. 1, p. 173. See also Byron's association of qualities like "mobility" with "climates," Var. DJ, vol. 4, p. 285.

[12]Manfred, Act III, scene ii, 11, 20-23 (Poetry, IV, p. 127). See also LJ, IV, p. 147 in letter to Murray, July 9, 1817 for Byron's own satisfaction with these lines.

[13]LJ, III, p. 152. Letter to Thomas Moore, October 14, 1814.

[14]LJ, IV, p. 67. Letter to Lady Byron, March 5th, 1817.

[15]Murray's Correspondence, vol. 1, p. 178.

[16]LJ, IV, p. 302. See also "The Making of a Masterpiece" (var. DJ, vol. 1) where Steffan says that Cantos I and II of Don Juan (which take place in the southern climates) are essentially about "the dominance of animal man over aesthetic and spiritual man" (p. 67) and "the dominion of the body" (p. 195).

[17]LJ, IV, p. 81. Letter of March 25, 1817.

[18]LJ, V, p. 152.

[19]His Very Self and Voice, p. 439. Cf. LJ, IV, p. 101 where Byron calls Venice "my head, or rather my heart, quarters."

[20]LJ, IV, pp. 81-82.

[21]LJ, IV, p. 234. Letter to J. W. Webster, May 31st, 1818. Cf. Correspondence, II, p. 176 where the Countess' reservations are called "not . . . strange even in Italian morality, because women all over the world always retain their freemasonry," thus implying the lack of restrictions in Italian society; The Last Attachment, p. 152 where he overdramatically tells Teresa of the Italian "morality without principle--a love without faith--and a friendship without esteem or trust"; Byron: A Self-Portrait (II, p. 493 where Byron tells Hoppner (with both comedy and insight) of Italian vices: "If you go to Milan, pray leave at least a Vice-Consul--the only Vice that will ever be wanting in Venice"; and Lovelace, Astarte (London, 1921), p. 289 where Byron says of Venice "the morals of this place are very lax." See also Correspondence, II, p. 22 where Byron says of his relationship with Marianna Segati "our arrangement was formed according to the incontinent continental system."

[22]LJ, IV, p. 41. Letter to Murray, January 2, 1817.

[23]Ibid.

[24]LJ, IV, p. 428. Letter to R. B. Hoppner, March 31, 1820.

[25]Correspondence, II, p. 279. Letter to Hobhouse, October 6th, 1823. See the same letter, p. 280, where Byron tells of the lack of "any actual order or regularity."

[26]LJ, VI, p. 347. Letter to James Kennedy, March 10, 1824.

[27]His Very Self and Voice, pp. 398-399. Cf. McGann, Fiery Dust, p. 298, where the "immediate life" of Venice is contrasted with England's "bourgeois culture."

[28]See also the many references to concealment in Lovell, His Very Self and Voice, which aren't specifically associated with climates or geography--for example, p. 373 where Byron refers to hypocrisy as a veil and "hypocritical mantle," p. 442 where folly is "secret" and with a "cloke" over it, and p. 452 where the sentiment is a veil to "cover passions of a grosser nature."

[29]LJ, IV, pp. 407-408. Letter to Murray, February 21, 1820.

[30]LJ, VI, p. 440. February 6th, 1823. Cf. Italy as "integrity" and England as "commercial and . . . second-hand" in Hough, "Two Exiles . . . ," pp. 17-18.

[31]Rutherford is right in his assumption that the poems (as he says of Beppo) are "based, in fact, on a moral relativism which suggests that there is no absolute set of values, that they vary from country to country, and that those of modern Italy are by far the most civilized

and pleasant" (Rutherford, Byron: A Critical Study, p. 120). Byron does have a tendency as Rutherford also says (p. 116) to enjoy "Southern ways of life, describing them with sympathetic tolerance and vivid detail." But Rutherford's comments are based on an almost inveterate literalness that plagues many evaluations of Byron's works. The values associated with Italy and England are, as I have been saying, directly related to larger human values like freedom and self-expression and their antitheses restraint and suppression.

[32]See Lovelace, Astarte, p. 278 where Byron shows this preference for Italy: ". . . the whole tone of Italian society is so different from yours in England; that I have not time to describe it, tho' I am not sure that I do not prefer it." A witty, but bawdy, terse statement of the same comparison between hypocrisy and passion is Byron's distinction between "Cant" and " * ," see Quennell, Byron: A Self-Portrait (II), p. 491. A recent play on Byron's life, Natural and Unnatural Acts, interprets the missing word, as I do, as the four-letter slang word for female genitalia.

[33]Poetry, IV, p. 241.

[34]See from LJ: especially II, p. 309 where moral squeamishness is associated with the north by climate; II, p. 384 where M. de Stael's social pressures and her "sophistry" are described as an avalanche of "snow"; and V, P. 590 where Pope (in the Bowles controversy) is described as "the great moral poet of all times, of all climes, of all feelings, and of all stages of existence." From his early works see especially "Answer to some Elegant Verses sent by a Friend to the Author, complaining that one of his descriptions was rather too warmly drawn" (Poetry, I, pp. 114-116) where "The fierce emotions of a flowing soul" are compared favorably with "the nerveless, frigid song" (ll. 10 and 19) and "To a Lady who Presented to the Author a Lock of Hair Braided with his own, and appointed a Night in December to meet him in the Garden" (Poetry, I, pp. 36-38) where the "Warm nights" of Italy (l. 28) are compared with "our chilly situation" in England (l. 31) and its "rigid" "climate" and "frigid" "love" (ll. 29-30).

[35]The Complete Poetical Works of Lord Byron, edited by P. E. More (Boston and New York, 1905), p. 419 (II, iv, ll. 165-70).

[36]Poetry, V. p. 365.

[37]Poetry, IV, p. 172 (st. xlii).

[38]It seems to me significant that the narrator is here clearly English. He speaks in xlix, for example, of "Our standing army," "Our little riots," "Our trifling bankruptcies," and "Our cloudy climate, and our chilly women." As I will emphasize below, Byron in Don Juan was able to use more effectively the role of the speaker as English. In Juan the speaker as a malcontented Englishman keeps a dramatic tension between the freedom and suppression by his persistent references to things English and by being, at times, himself the embodiment of a frustrated northener.

[39]Var. DJ, Canto IV, st. 55, l. 8 (p. 373 of vol. 2).

[40]Steffan, in "The Making of a Masterpiece," p. 88, says stanzas 55 and 56 are to make Haidée's "subsequent illness more plausible" and that this parental background rests on "the exotic assumption that the intense children of Africa are more likely than other people to suffer hemorrhages from emotional shock." The point is, as I read it, that these people are innately more unrestrained and expressive (passionate). The deterministic point of view is clearly in line with Byron's psychology and is, as I will show in detail in chapters 4-7, part of the broad structure of his satire.

[41]Var. DJ, Canto IV, st. 56, ll. 1-2 (p. 374 of vol. 2).

[42]Byron wrote of Don Juan in terms of distinct differences between countries. In a letter to Murray, September 4th, 1821, he mentions the proposed future of Don Juan: "I regret that I do not go on with it, for I had all the plan for several cantos, and different countries and climes" (LJ, V, p. 359). In another letter to Murray (LJ, V, p. 242) Byron emphasized the differences in terms of "ridicules of . . . society" "To how many cantos this may extend, I know not, nor whether (even if I live) I shall complete it; but this was my notion: I meant to have made him a Cavalier Servente in Italy, and a cause for a divorce in England, and a Sentimental 'Werther-faced man' in Germany, so as to show the different ridicules of the society in each of those countries. . . ."

CHAPTER III

BYRON'S POETRY: THE STRUCTURE OF DETERIORATING WORLDS

Much of Byron's poetry is structured by a fall in the imaginary world from a more satisfying condition to a generally despairing conclusion. His more formal satires, for example, tend to degenerate from a tenuous disorder to complete chaos. While the romances typically open with a vision of perfection, they repeatedly end in tragedy. Even his attempts at comedy often lose their disinterestedness and resort to invective. The structure of deterioration was one familiar means by which Byron could seek a sense of artistic wholeness, or form, in Don Juan.

Byron was able to incorporate a general sense of structure into a major work as early as English Bards and Scotch Reviewers, though English Bards is not a tightly-structured poem. The subjects of the satire seem randomly chosen; the structure is, like that of most of Byron's early works, basically accretive. The conversational narrative often seems misplaced in the fundamental order of the neoclassical form. The satirist's compulsion to intrude in order to define his relationship with his work and his audience also seems at times haphazard. But English Bards does have a broad structure that is common to the satiric form.[1] Repeatedly satires begin with general disorder, then descend to an even lower chaos with the advent of the true dunces. That is, the imaginative world of satire is characteristically falling, darkening, disintegrating, or even freezing--they typically deteriorate in their telling. This structure is repeated in English Bards and Scotch Reviewers.

English Bards forms a gradual initiation of the reader into a

world where Vice and Folly are triumphant. In the early apologetic lines the chaotic extreme is suggested in a distant, imagined world that is adversary to the general mode of satire.

> When Vice triumphant holds her sov'reign sway,
> Obey'd by all who nought beside obey;
> When Folly, frequent harbinger of crime,
> Bedecks her cap with bells of every Clime;
> When knaves and fools combined o'er all prevail,
> And weigh their Justice in a Golden Scale;
> E'en then the boldest start from public sneers,
> Afraid of Shame, unknown to other fears,
> More darkly sin, by Satire kept in awe,
> And shrink from Ridicule, though not from Law.[2]

This time has clearly not yet come in the poem; the description is still in terms of "When . . . When . . . When" and "then." But this not-too-distant world is one of utter degradation. Vice is "Obey'd by all," Folly is in "every Clime," and "knaves and fools" "o'er all prevail." Before the end of the first one hundred lines the satirist tells the reader that the poem is revealing this kind of total Folly in its image of England. After quick glimpses of Fitzgerald, Lamb, Jeffrey, and Miller, the satirist forecasts how offensive the world of his satire is to become.

> Then should you ask me, why I venture o'er
> The path which Pope and Gifford trod before;
> If not yet sickened, you can still proceed;
> Go on; my rhyme will tell you as you read.[3]

The satirist forces the reader along the journey; he is admonished to "still proceed;/ Go on" "the path which Pope and Gifford trod before." The story the poem tells is expected to sicken the reader; if it hasn't done so yet, the satirist tells us, the poem will pile up Folly and Vice until the reader will be repulsed. By reading the poem, the audience will come to understand this world of folly and see that the satirist

acts out of necessity. At the conclusion of the poem the reader and satirist are to agree that "'twould be sin to spare" (l. 87). By gradually showing the world to be on the verge of chaos, the satirist will eventually justify the existence of his satire.

When after almost five hundred lines of vituperation, the satirist turns to the drama, the oppressive number of bad poets and critics has nearly completed the degradation. The image of rampant Folly rises again--this time as an imminent reality.

> Who but must mourn, while these are all the rage
> The degradation of our vaunted stage?
> Heavens! is all sense of shame and talent gone?
> Have we no living Bard of merit?--none?
> Awake, George Colman! Cumberland, awake!
> Ring the alarum bell! let folly quake![4]

The satire is based on this sense of "degradation," and here the image of total folly asserts itself. Now "all . . . [is] gone," the negativism of "no," "none" dominates, and the good fight is against a felt sense of widespread folly. In this vein he turns to the English as a people and casts them as the dupes of a universal dullness.

> Such are we now. Ah! wherefore should we turn
> To what our fathers were, unless to mourn?
> Degenerate Britons! are ye dead to shame,
> Or, kind to dulness, do you fear to blame?[5]

The conditioning to dullness and fear of opinion have brought the English of the poem to the brink of a "dead" existence.

When the satirist begins calling for some savior in lines 800 and following, despair is almost in control. Campbell is on the verge of giving up hope (ll. 801-802), and Poesy herself is "deserted" so that "her last hopes" are left in "pious Cowper" (ll. 809-810). Gifford must come awake because "gigantic Vice [is] in every street" and crime is now

"consummate" (ll. 824 & 828). Though there is hope in the possible intervention of Gifford, the "Neglected Genius" (l. 800) of Campbell and Rogers, and the reform of Scott, the reader is left with a

> . . . dark asylum of a Vandal race!
> At once the boast of learning, and disgrace![6]

By the end of the poem the reader is to know that the great number of individual fools are all of one chaotic world where insanity reigns. The final lines of the poem show the world totally corrupted, as the satirist had said earlier it could become. The reader has had his initiation.

> For me, who, thus unasked, have dared to tell
> My country, what her sons should know too well,
> Zeal for her honour bade me here engage
> The host of idiots that infest her age;[7]

The image of a "host of idiots" that the satirist had put before the reader is now a reality. Britain is indeed on the verge of destruction, for she "may sink, in ruin hurled,/ And Britain fall, the bulwark of the world" (ll. 1005-1006). The poet's only hope is that it is not "too late" (l. 1008).

In this conclusion, as in the conclusion to the Dunciad that English Bards imitates, darkness and chaos reign. The satirist ironically blesses a land that is now "hapless" and without sense in its leaders (ll. 1011-1016). The poet must leave Britain and its unnatural "Phidian freaks,/ Misshapen monuments and maimed antiques . . . mutilated blocks of art" (ll. 1029-1032) in order to find "Beauty's native clime" (l. 1021). With a forced egotism, the poet falls back on his own strength in opposition as a "stubborn foe" (1052). He calls to "the world" (l. 1069) in a final hope for justification, and then promises to "sternly speak the truth" (l. 1058) in the face of the seemingly triumphant "fools" and "follies" (l. 1055).

The individual objects of the satire also reflect the general state of deterioration; out of a time made up of "these degenerate days" (l. 103) come men of failing talents. Southey's fatuous epics are each a little more foolish until Madoc, "last and greatest" (l. 221), is more than the satirist can bear.

> Oh, Southey! Southey! cease thy varied song!
> A bard may chaunt too often and too long;
> As thou art strong in verse, in mercy, spare!
> A fourth, alas! were more than we could bear.[8]

Lewis' diseased tales are so bad they might sink below Satan and Hell.

> Again, all hail! if tales like thine may please,
> St. Luke alone can vanquish the disease:
> Even Satan's self with thee might dread to dwell,
> And in thy skull discern a deeper Hell.[9]

Although the mere number of fools gives the sense of deepening folly, Hayley is a microcosm of the general deterioration.

> Behold--Ye Tarts! --one moment spare the text!--
> Hayley's last work, and worst--until his next;[10]

Although there is hope for some like Little, the broad condition is one of disintegration, as in "worst--until his next." Later, Carlisle is a victim of the same weakening, for his "hairs grow hoary as his rhymes grow worse" (l. 730). The broad darkening, faltering world of the satire is thus emphasized in the irdividuals who themselves are declining in talent and values.

The main images are also drawn from the deteriorating world of satire. The imagistic patterns of English Bards aren't based on expansive levels of meaning or finely-wrought verbal connotations. Byron was generally incapable of suggestiveness in individual words,[11] and in fact only a few of the greatest poets are able to sustain complex connctations in their satiric works. Satire is generally based too securely on direct-

ness and strong rhetorical, frontal attack to allow much ambiguity. The force of Byron's images comes rather from sheer weight. That is, as the world of folly grows wider and wider, recurring images pile up until the pervasiveness of the failure is carried in the description as well. By the end of English Bards the reader finds a world saturated with disorder, disease, and prostitution.

An expanding loss of decorum is part of the design of English Bards. Return a moment to the imagined state of "Vice triumphant."

> When Vice triumphant holds her sov'reign sway,
> Obey'd by all who nought beside obey;
> When Folly, frequent harbinger of crime,
> Bedecks her cap with bells of every Clime;
> When knaves and fools combined o'er all prevail,
> And weigh their Justice in a Golden Scale;[12]

The emphasis in these lines is upon a social order whose values have been overthrown. The "sovereign sway" is totally in the hands of "Vice"; "all . . . nought beside [Vice] obey." Folly isn't just a partial or temporary condition; order is gone because the evil extends to "every clime." The scale of "Justice," the symbol of equity and fairness, has become the mercenary "Golden Scale" of the "knaves and fools." This sense of upheaval is particularized in individuals like Jeffrey and Lamb. They become

> . . . young tyrants, by themselves misplaced,
> Combined usurpers on the Throne of Taste;[13]

The world is indeed out of joint, "misplaced" when the divine "Throne of Taste" has been usurped by "young tyrants." Marmion is from that chaotic world because he too lacks a consistent nature.

> Next view in state, proud prancing on his roan,
> The golden-crested haughty Marmion,
> Now forging scrolls, now foremost in the fight,

> Not quite a Felon, yet but half a Knight,
> The gibbet or the field prepared to grace;
> A mighty mixture of the great and base.[14]

The apparent stateliness of Marmion's pride and gold-crest is undercut by his unceremonious "prancing" and unchivalric haughtiness. His nature is torn between the "forging" life of a "Felon" and a pretense to valor and knighthood. Though Byron changed his view in his later life, here Marmion is an object of satire precisely because he is a disorderly "mixture of the great and base." Bowles' epics are also a target because they are forced and cluttered--Byron laughs at Spirit of Discovery for trying to include "all discoveries jumbled from the flood,/ . . . From Captain Noah down to Captain Cook" (ll. 353 & 356). By the time he reaches the foolishness of the contemporary drama, the satirist seems ready to give in to the chaos.

> Then let Ausonia, skill'd in every art
> To soften manners, but corrupt the heart,
> Pour her exotic follies o'er the town,
> To sanction Vice, and hunt Decorum down.[15]

As in the eighteenth-century view that Byron imitates, the sanctioning of Vice is synonymous with the destruction of "Decorum." The softening of manners and corruption of individual hearts are indicative of a general loss of order. At the end of the satire England is left with her ultimate images of degradation: "Phidian freaks," "Misshapen monuments," and "maimed antiques." The sacred order has passed.

Paralleling the growth of chaos is the spread of disease. As noted above, Walter Scott's tales are seen as a blight on the national taste.

> Again, all hail! if tales like thine may please,
> St. Luke alone can vanquish the disease.[16]

Later, when he calls for aid in attacking the evil force, the satirist portrays the folly as a "pestilence."

> Truth! rouse some genuine Bard, and guide his hand
> To drive this pestilence from out the land.[17]

The disease of insanity will necessarily spread from Bloomfield to brother Nathan

> . . . if Phoebus smiled on you,
> Bloomfield! why not on Brother Nathan too?
> Him too the Mania, not the Muse, has seized;
> Not inspiration, but a mind diseased:[18]

Just as Carlisle's is "paralytic" (l. 726), the general condition of all work in English Bards approaches tragic restriction and sameness.

> But yet, so near all modern worthies run,
> 'Tis doubtful whom to seek, or whom to shun;
> Not know we when to spare, or where to strike,
> Our Bards and Censors are so much alike.[19]

The most perplexing aspect to the satirist as surgeon is the lack of clarity in the object of his attack; the fools are "so much alike" that the disease seems everywhere.

Tied to the sense of widening corruption is the prostitution of sacred values. Byron throws traditional Christian symbols in the face of his readers by describing the rise of bad writers as a preference for pagan idols.

> Each country Book-club bows the knee to Baal,
> And, hurling lawful Genius from the throne,
> Erects a shrine and idol of its own;
> Some leaden calf--but whom it matters not,
> From soaring Southey, down to groveling Stott.[20]

The ascendancy of the "Pseudo-bards" (l. 137) is tantamount (in the rhetoric of the satire) to bowing to "Baal," overthrowing the sacred "lawful Genius," and erecting "some leaden calf" as a "shrine and idol." The outgrowth of a "prostituted Muse" (l. 182) can only be the "prostituted

reams" (l. 404) of an Amos Cottle. The result is the image of the world as one large Satyricon-orgy in, as Byron so perfectly calls it, "the pile/ Of vice and folly" (ll. 638-639). The lands now have a "new Petronius" (l. 642) and his friends

> . . . the hired eunuch, the Hesperian choir,
> The melting lute, the soft lascivious lyre,
> The song from Italy, the step from France,
> The midnight orgy, and the mazy dance,
> The smile of beauty, and the flush of wine,
> For fops, fools, gamesters, knaves, and Lords combine:[21]

The prostitution of all value and genius has brought a world where "Comus all allows" (l. 650) until out of "motley" (l. 641) comes "ruin" (l. 653). In the final act of degradation, the "thin-clad daughters" (l. 661) expose the "free unfettered limb" (l. 663) to sell themselves like prostitutes for the chance at a husband.

> These after husbands wing their eager flight,
> Nor leave much mystery for the nuptial night.[22]

The basic imagery patterns, as well as the narrative and individual portraits, point toward a world of fragmentation and degeneration.

In the Oriental tales the deterioration takes the form of a fall from a state of natural perfection. In these poems the natural order is seen as perfect before the intervention of corrupt man. But a tragic end is inevitable because of the failure of man to match the order that surrounds him.

The Giaour, in a descending form analogous to the satiric structure of English Bards, moves from perfection to despair. The world before man is an eastern Eden.

> Fair clime! where every season smiles
> Benignant o'er those blessed isles,
> Which, seen from far Colonna's height,

> Make glad the heart that hails the sight,
> And lend to loneliness delight.
> There mildly dimpling, Ocean's cheek
> Reflects the tints of many a peak
> Caught by the laughing tides that lave
> These Edens of the eastern wave:[23]

The warm beauty of the land "where every season smiles/ Benignant" gives a sensation that will "Make glad the heart" and "lend to loneliness delight." As "Edens of the eastern wave," the lands that surround man are representative of a natural perfection against which the rest of the poem continually moves. Man, with all the evil of the pirate, intrudes himself on this natural paradise.

> Strange--that where Nature loved to trace,
> As if for Gods, a dwelling place,
> And every charm and grace hath mixed
> Within the Paradise she fixed,
> There man, enamoured of distress,
> Should mar it into wilderness,
> And trample, brute-like, o'er each flower
> That tasks not one laborious hour; . . .
> So soft the scene, so formed for joy,
> So curst the tyrants that destroy![24]

Nature is "As if for Gods," but "man, enamoured of distress" turns the perfection into a "wilderness." Fallen creatures, men are the "curst . . . tyrants that destroy!" the "soft . . . scene" of "joy." As it diminishes in beauty and order, the poem repeatedly returns to images of destruction. Greece, for instance, is a dying land of former greatness (ll. 90-102). And, as in English Bards, the narrator warns the reader that the story will go downhill.

> In vain might Liberty invoke
> The spirit to its bondage broke
> Or raise the neck that courts the yoke:
> No more her sorrows I bewail,
> Yet this will be a mournful tale,
> And they who listen may believe,
> Who heard it first had cause to grieve.[25]

The sense of freedom, liberty, and heroism that was in Greece is now lost; the speaker can no longer even "bewail" her sorrows. The reader will find the same movement toward catastrophe in this story, for this tale "will be a mournful tale" that will serve only as a "cause to grieve." And with the human intervention of the Giaour come two of the necessary forms of the fall--death and destruction.

> He came, he went, like the Simoom,
> That harbinger of Fate and gloom,
> Beneath whose widely-wasting breath
> The very cypress droops to death--
> Dark tree, still sad when others' grief is fled,
> The only constant mourner o'er the dead![26]

Man, in the figure of the Giaour, is fatal to that around him. As an agent of the "fate and gloom" that work their ways in the poem, man destroys even the single final mourner, the cypress. Later, in the story of Hassan, we see the same wasting away. Hassan's death has brought neglect to his home, and "Decay/ Hath slowly worked her cankering way" (ll. 336-337) while the utter despair of "gloom is gathered o'er the gate" (l. 338). Then, in the direct statement of the poem, escape doesn't come for the fisherman, woe will come for beautiful women, and guilt brings only remorse and despair. The Giaour is left with no contact, in a "dreary void."

> The keenest pangs the wretched find
> Are rapture to the dreary void,
> The leafless desert of the mind,
> The waste of feelings unemployed.[27]

Left only to guilt and despair, the mind becomes a "leafless desert." But the Giaour adds his inability to find meaningful human contact and is thus left with "The waste of feelings unemployed." The fated result of the weakness of man is the destructive end of the poem.

> The withered frame, the ruined mind,
> The wrack by passion left behind,
> A shrivelled scroll, a scattered leaf,
> Seared by the autumn blast of Grief![28]

The ruin of the Giaour in "frame" and "mind" is the destined, necessary result of the initial fall from natural perfection. The poem is thus structured by its descent from the natural order to the human chaos.

The same structure is repeated in the Bride of Abydos. The setting again is a vision of perfection: the land is a natural profusion of flowers, light, gentle breezes, pleasing "perfume," fruits, nightingales, beautiful colors, and "soft" "virgins." Except for man, the land is "divine."

> And all, save the spirit of man, is divine--
> 'Tis the clime of the East--'tis the land of the Sun.[29]

In the typical Byron way, the "clime" of "Sun" becomes a land of "wild . . . hearts . . . and . . . tales" (ll. 18-19). The expansiveness and passionate nature would indeed be "divine" but for the fallen "spirit of man." Man is, however, a sinful being--the past treachery and deceit of Selim hangs over him, only matched by the burden of the Giaffir's vengeance on Selim's father. The result of this failure in man can only be death to the lovers and despair for Giaffir. The final images are those of destitution--there are only the "eternal grief" (l. 1150) of the "living cypress" (l. 1148) and the melancholy bird singing over a rose which "looks as planted by Despair" (l. 1156). The natural world of life and freedom is corrupted by man into despair and death.

The destruction of natural order by man continues in the later tales. The Corsair begins with a song in praise of natural forces.

> O'er the glad waters of the dark blue sea,
> Our thoughts as boundless, and our souls as free, . . .

> Ours the wild life in tumult still to range
> From toil to rest, and joy in every change.[30]

"The wild life in tumult" is the human manifestation of the natural boundlessness and freedom. As a result of this unity, most happily the "glad waters" of the natural world give "joy" to mankind. Most characteristic of all, the pirates were alive; as the song says, they snatched "the life of Life" (l. 25). But with the coming of Conrad the tragic end is fated. Conrad ends in isolation and failure.

> . . . fair the monument they gave his Bride;
> For him they raise not the recording stone--[31]

Lara opens with the return of Lara, but before the plot unfolds the descent from natural order is again established. The beauty of the night brings calmness, a vision of goodness and innocence, and a general feeling of unity.

> All was so still, so soft in earth and air,
> You scarce would start to meet a spirit there;
> Secure that nought of evil could delight
> To walk in such a scene, on such a night![32]

But man is fallen, and so the vision of goodness is lost on Lara.

> It was a moment only for the good:
> So Lara deemed, nor longer there he stood,
> But turned in silence to his castle-gate;
> Such scene his soul no more could contemplate:
> Such scene reminded him of other days,
> Of skies more cloudless, moons of purer blaze,
> Of nights more soft and frequent, hearts that now--
> No--no--the storm may beat upon his brow,
> Unfelt, unsparing--but a night like this,
> A Night of Beauty, mocked such breast as his.[33]

Since the moment was "only for the good," Lara's awareness of the scene only brings him bitterness and remorse. Cut off from the natural order, Lara finds that "A Night of Beauty" can only mock "such breast as his." Lara's vengeance brings death on all sides--again the final image is of death without memory.

And Kaled--Lara--Ezzelin, are gone,
Alike without their monumental stone![34]

The Siege of Corinth drops the explicit portrayal of natural order, but still recalls a greater past of freedom and vitality.

In the year since Jesus died for men,
Eighteen hundred years and ten,
We were a gallant company,
Riding o'er land, and sailing o'er sea.
Oh! but we went merrily!
We forded the river, and clomb the high hill,
Never our steeds for a day stood still; . . .
All our thoughts and words had scope,
We had health, and we had hope,
Toil and travel, but no sorrow.[35]

As in the previous poems, the movement and change of "never our steeds for a day stood still" are associated with happiness--"we went merrily." With the "scope" of the freedom comes "health," "hope," and "no sorrow." While there is a tension created by the strength in opposition symbolized in Corinth,[36] the result is still desolation through man's inhumanity to man.

Not the matrons that them bore
Could discern their offspring more;
That one moment left no trace
More of human form or face
Save a scattered scalp or bone:
And down came blazing rafters, strown
Around, and many a falling stone,
Deeply dinted in the clay,
All blackened there and reeking lay.
All the living things that heard
The deadly earth-shock disappeared:[37]

The remains are isolated and distorted; they aren't recognizable to "the matrons" and barely even retain the semblance "of human form or face." The whole nature of man seems falling with the rafters, and indeed the life blood is sapped, for "All the living things . . . disappeared."

Parisina begins with the typical idyllic setting.

It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lovers' vows
Seem sweet in every whispered word;
And gentle winds, and waters near,
Make music to the lonely ear.[38]

The "lonely ear" finds comfort in the natural purity: there is calmness in the "gentle winds" and closeness with the natural forces in the "near" water. Nature even serves man in its act of making music for him. Covering the whole scene is a mystical aura reflected in the perfect nightingale and the lovers' vows that seem ideal. But the lovers' arrival makes the land a "spot of guilty gladness" (l. 50), and Azo's lack of mercy brings death and guilt once again.

. . . if the lightning, in its wrath,
The waving boughs with fury scathe,
The massy trunk the ruin feels,
And never more a leaf reveals.[39]

Azo's failure is named in the metaphor of the tree, the concluding image of the poem. Azo hasn't used mercy and care in his relations with passionate youth. His "wrath" overcame his sense of mercy and charity, and the result is the desolation of "the ruin" and lifeless "never more a leaf."

Byron's use of the structure of deterioration is, however, broader than the neoclassical satire and the Oriental tale. The appeal of this form to Byron's imagination is reflected in both his most personal and his most objective works. A comic rhyme from Byron's letters is clearly an expression of personal feelings. On the other hand, Prisoner of Chillon is important to the study of Byron's poetry not only because of its integration of mood, theme, and simplicity of expression, but also because it is one of the few poems in which Byron was largely able to avoid

a portrayal of his own personality.

Even in its lighter personal moments Byron's imagination could shift from the flippant to the sardonic. In a letter to Hobhouse, Byron rhymes a review of his recent reading.

I read the 'Christabel.'
Very well.
I read the 'Missionary,'
Somewhat visionary.
I tried at 'Iderim,'
Ahem!
I read a sheet of 'Margaret of Anjou,'
Can you?
I skimmed a page of Webster's 'Waterloo,'
Pooh! Pooh!
I looked at Wordsworth's milkwhite 'Rylstone Doe,'
Hillo!!
I read 'Glenarvon,' too, by Caro. Lamb,
God damn.[40]

He begins with quiet approval of 'Christabel': it was "Very well" and he was able to complete ("read") that poem. The "missionary" was also complete-able, but the "Somewhat visionary" aspects made him uncomfortable. "'Iderim'" he "tried," but failed to complete and can only casually pass off with a curt "Ahem!" He is only able to "read a sheet of 'Margaret of Anjou'" and gives this work a general disapproval by saying the reader also wouldn't be able to read this one. Byron turns derisive with "Webster's 'Waterloo'" and "Pooh! Pooh!" and can now only skim "a page." Wordsworth isn't even worth a skim; 'Rylstone Doe' is only "looked at" and then written off with a heckling "Hillo." But the most serious attack is last. He "read 'Glenarvon'" so that his evaluation is thorough, and Lady Caroline gets the ultimate damnation--"God damn." Again, structurally, the little rhyme sequence moves from calmness and approval to harsh censorship.[41]

Prisoner of Chillon likewise is structured by a strong undertone of descent, once again from natural freedom and movement. In the opening lines Bonnivard says the cause of his greyness and his bowed body is his "vile repose" (l. 6). This degenerate catatonia is, he explains, a necessary condition of his isolation from the good earth.

> . . . mine has been the fate of those
> To whom the goodly earth and air
> Are banned, and barred--forbidden fare;[42]

Just as the natural order is in "the goodly earth and air" that has been "banned" and "barred" from him, the sun which does reach him becomes "dull imprisoned" (l. 30) by losing its way until "fallen and left" (l. 33). Eventually, Bonnivard's imagination transforms the sun into a mere "marsh's meteor lamp" (l. 35). He also emphasizes his fallen condition by covering before the light of the day: ". . . this new day,/ . . . now is painful to these eyes,/ Which have not seen the sun so rise/ For years . . ." (ll. 41-44). And the unnatural "pale and livid light" (l. 52) makes the men appear "strangers in our sight" (l. 53), while the dungeon forces the voices to take "a dreary tone . . . They never sounded like our own" (ll. 63 & 68).

His distress over natural worlds now gone even influences Bonnivard's perception and word choice. He compares his younger brother to a bird in a horrible kind of "nest" (ll. 77-78) and himself to a free eagle who can find the day a beautiful thing (ll. 80-81). In his pre-lungeon days the young brother had the wonder of the natural order: he was "A polar day," a "sleepless summer of long light" and an "offspring of the sun" (ll. 82-85) "pure and bright" "in his natural spirit gay" (ll. 86-87). The older brother is also understood as from the natural world.

He was a hunter of the hills,
Had followed there the deer and wolf;[43]

If there is no indication within the poem of the true character of the brothers, none is needed, for his anxiety over his loss of the natural world causes Bonnivard to make the brothers into these natural figures.

As the poem develops, Bonnivard's delusion intensifies. The waters of Lake Leman become a constant reminder to him of the free, natural world outside.

We heard it ripple night and day;
Sounding o'er our heads it knocked;
And I have felt the winter's spray
Wash through the bars when winds were high
And wanton in the happy sky;[44]

Bonnivard finds his position especially tragic in comparison with nature and thus is preoccupied with the motion of the waters, the "wanton" freedom of the wind, and the "happy sky." Then he recognizes the food is out of the natural order (ll. 129-137) and that the "nearer brother" cannot survive where "his free breathing" is denied "The range of the steep mountain's side" (ll. 142-143). The younger brother's slow death is to Bonnivard's mind the fading of natural forces.

. . . a cheek whose bloom
Was as a mockery of the tomb,
Whose tints as gently sunk away
As a departing rainbow's ray;
An eye of most transparent light,
That almost made the dungeon bright;[45]

The cheek is described as both flower and the ray of a rainbow, and the brother's eye seems to give a natural glow to the prison confinement. The failing of the last brother also comes to the mind of Bonnivard as as "fainting Nature's feebleness" (l. 203). Bonnivard's swoon is an even further movement from nature: he first loses "light, and air,/ and then

. . . darkness too" (ll. 233-234), his feelings and thought leave him, he goes farther from the order of the world:

> It was not night--it was not day;
> It was not even the dungeon-light,[46]

and finally his swoon is without either the motion or duality of natural existence.

> There were no stars--no earth--no time--
> No check--no change--no good--no crime--
> But silence, and a stirless breath
> Which neither was of life nor death;
> A sea of stagnant idleness,
> Blind, boundless, mute, and motionless![47]

Bonnivard's obsession with the natural world remains through his partial recovery of his equilibrium and subsequent release from the dungeon. The light that returns comes in the form of "the carol of a bird" (l. 252), and then the bird, as nature's divine support, upholds despairing man.

> . . . it was come to love me when
> None lived to love me so again,
> And cheering from my dungeon's brink,
> Had brought me back to feel and think.[48]

But the loss of nature leaves him "doubly alone" (l. 292), and Bonnivard can again only imagine a natural scene where he, though outcast, is still a "cloud" surrounded by a blue sky and "gay" earth (ll. 294-299). When he returns to the world outside, he revels in the natural beauty and freedom. He finds the same wonder in the mountains, lakes, Rhone, the town, the sails, the broad island, the trees, winds, flowers, water, fish, the eagle--the expansiveness, unity, and freedom. But his condition is irrevocable: he has a "wider prison" (l. 323) in the world and the association with the natural world only emphasizes his isolation from it (ll. 356-365). As in the tales, the end is despairing--"I learned to love

despair" (l. 374). His repressed state and isolation have become part of his nature.

> My very chains and I grew friends,
> So much a long communion tends
> To make us what we are: -- even I
> Regained my freedom with a sigh.[49]

The structure is thus the same. Man should be at one with the natural order. He has visions and intimations of that unity, but he moves in the poem toward isolation and despair. The conclusion again shows man at tragic odds with the shifting balance of nature.[50]

The shift from a tenuously held higher order to a lower chaos is a repeated structure of Byron's poetry.[51] The romances typically move from natural perfection to despair, the satires fall from disorder to chaos, and even comic lampoons often become bitter satire or denunciation. The general movement in Don Juan from flippancy to invective is thus a common structure of Byron's major works.

The preceding two chapters form the basis for the reading of Don Juan as a satire in the next four chapters. Chapter II stated that the warm lands of the early cantos are associated with freedom and expressiveness in the minds of Byron and the eighteenth-century philosophers, while the cold lands are typically restrictive and suppressive. Chapter III noted that Byron repeatedly structured his poems on a vision of growing bleakness. In terms of these structures there are thus two poles of human behavior clear throughout the poem from the beginning to the end: the initial spirited failure of southerners and the concluding deceptiveness and restraint of northerners. The satire of Don Juan relies, according to this position, on the fluctuation between the two extremes--the narrator is from the north, but the preference he makes for us is

with the south. In the final analysis, the journey from freedom to restraint, from warmth to cold must become a dramatic deterioration which gives form to the satire.

In the England of the Dedication we first see the road that shouldn't be taken. The narrator has been there and he will show us that the life of repression and deception is basically against the primary force of life itself. The world of satire is ultimately full of folly, but there are always choices. By showing first the worst alternative, Byron's Dedication reveals the lower bound of human folly.

NOTES

Chapter III

[1]Cf. Robert D. Hume, "The Non-Augustan Nature of Byron's Early 'Satires,'" Revue des Langues Vivantes, 34 (1968), p. 498, where he expresses the common criticism that English Bards is basically unstructured: "It is a compilation of nasty comments which at first amuse, then bore, and finally irritate the reader, for they lead to nothing, they build up into no 'whole.' The work sadly lacks a sustained structure, by which I mean simply that it exhibits no principle of organization which makes necessary the presence and order of its parts." My discussion assumes, of course, that Byron's works in general do have a definable structure. See also R. B. Quintana, "The Satiric Mood in Byron," p. 211.

[2]Poetry, I, pp. 299-300, ll. 27-36.

[3]Poetry, I, p. 304, ll. 93-96.

[4]Poetry, I, p. 343, ll. 574-579.

[5]Poetry, I, p. 346, ll. 608-611.

[6]Poetry, I, p. 375. ll. 981-982.

[7]Poetry, I, p. 376, ll. 991-994.

[8]Poetry, I, p. 314, ll. 225-228.

[9]Poetry, I, p. 319, ll. 279-282.

[10]Poetry, I, p. 321, ll. 309-310.

[11]See especially George Saintsbury, "Byron as Prosodist," in Byron, the Poet, edited by W. A. Briscoe (London, 1924), pp. 89-90, and T. S. Eliot, among others.

[12]Poetry, I, p. 299, ll. 27-32.

[13]Poetry, I, p. 303, ll. 83-84.

[14]Poetry, I, pp. 310-311, ll. 165-170.

[15]Poetry, I, p. 347, ll. 618-621.

[16]Poetry, I, p. 319, ll. 279-280. Cf. McCann, Fiery Dust, p. 208, on corruption and infestation in Marino Faliero.

[17]Poetry, I, p. 352, ll. 687-688.

[18]Poetry, I, p. 360, ll. 781-784.

[19]Poetry, I, p. 303, ll. 89-92.

[20]Poetry, I, p. 308, ll. 138-142.

[21]Poetry, I, p. 349, ll. 644-649.

[22]Poetry, I, p. 350, ll. 666-667.

[23]Poetry, III, p. 86, ll. 7-15. Cf. McGann, Fiery Dust, p. 155 and "The transformation of . . . heavenly regions into a dominion of hell. . . ."

[24]Poetry, III, p. 88, ll. 46-53, 66-67. Cf. Blackstone, The Lost Travellers, p. 192 and the structure of "Eden, sin, expulsion, murder, exile."

[25]Poetry, III, p. 93, ll. 161-167.

[26]Poetry, III, p. 99, ll. 282-287.

[27]Poetry, III, p. 130, ll. 957-960.

[28]Poetry, III, p. 142, ll. 1253-1256.

[29]Poetry, III, p. 158, ll. 15-16.

[30]Poetry, III, p. 227, ll. 1-2, 7-8.

[31]Poetry, III, p. 296, ll. 1860-1861.

[32]Poetry, III, p. 330, ll. 167-170.

[33]Poetry, III, p. 330, ll. 171-180.

[34]Poetry, III, p. 370, ll. 1243-1244.

[35]Poetry, III, pp. 449-450, ll. 1-7, 15-17.

[36]See Poetry, III, p. 451, ll. 46-57.

[37]Poetry, III, pp. 494-495, ll. 1048-1058.

[38]Poetry, III, pp. 505-506, ll. 1-6.

[39]Poetry, III, p. 528, ll. 583-586.

[40]Murray's Correspondence, II, p. 43.

[41]There is now general critical agreement that Don Juan, much like the verse quoted above from his correspondence, has a movement from farce to satire. Ronald Bottrall looks at the poem through the mind of Byron to find an "ever increasing seriousness."

> . . . Byron took Don Juan with ever increasing seriousness. . . . He began, doubtless, with a general idea of lampooning conventional morality, but he went on to write an epic of modern Europe. He grows with the poem and the poem does not fall off but becomes greater as it goes on.
>
> ["Byron and the Colloquial Tradition in English Poetry," Criterion, XVIII (1939), p. 216.]

Brian Wilkie sees a shift from the "farcical" to the "dry--even grim." He quotes from Cantos I and VIII and notes this change.

> . . . the tone is no longer farcical; it is dry--even grim, in the light of the Ismail cantos we have just read. . . .
>
> [Romantic Poets and Epic Tradition, p. 197.]

Steffan's discussion is more complex and lacks the brevity of a summary. As he describes it, the poem begins in a "high-spirited, farcical, and more lightly proportioned, more varied" comedy in Canto I but quickly changes to a "stronger and heavier" mood in Canto II (var. DJ, vol. 1, p. 196). Where Canto IV is still "urbane and resolved," Canto V has "the chant of disillusionment . . . fortissimo" (Steffan, p. 209). The final cantos descend to "skepticism and critical humor" and portray "his grim comedy of war and his mocking memories of fashionable London society" [Steffan, p. 44. He does, however, read Canto VI as merely a "frivolous interlude" (pp. 217-220) and sees a "gradual mellowing" (pp. 249-250) in the last cantos]. Taking the punch lines from Byron himself, Bostetter calls the change a slip from giggling to "a systematic survey of abuses."

> In the first five cantos, he probably had no more clearly defined purpose than 'to giggle and make giggle' through a playful burlesque of the epic manner, to enjoy himself in his observations of himself and his characters, and to luxuriate in his newly found psychological equilibrium and artistic freedom. . . .
>
> With Canto VII he began a systematic survey of abuses, beginning with war and carrying through the corruptions of the Russian court into the pious cant--literary, political, and social--of English society.
>
> (The Romantic Ventriloquists, pp. 291-292)

This movement from light-heartedness to bitterness is clearly analogous to the sense of deterioration so common in Byron's other works. Cf. Shepherd, "Byron's Mastery of Convention," p. 319; Kronenberger, "Byron's Don Juan," p. 148; Calvert, Byron: Romantic Paradox, p. 209; Rodway, The Romantic Conflict, p. 216; and Trueblood, Lord Byron, p. 148.

[42]Poetry, IV, p. 13, ll. 8-10.

[43]Poetry, IV, p. 17, ll. 103-104.

[44]Poetry, IV, p. 19, ll. 117-121.

[45]Poetry, IV, p. 21, ll. 190-195.

[46]Poetry, IV, p. 23, ll. 240-241.

[47]Poetry, IV, p. 23, ll. 245-250.

[48]Poetry, IV, p. 24, ll. 275-278.

[49]Poetry, IV, p. 28, ll. 389-392.

[50]In conjunction with this preference for descending and diminishing structures is Byron's preoccupation with things sinking. Support for the representation of England as a degenerating country in English Bards comes, in part, from a sense of sinking throughout the satire. Scott's mercenary nature, for example, is revealed as a fall from higher poetic values.

> . . . when the sons of song descend to trade,
> Their bays are sear, their former laurels fade,
> Let such forego the poet's sacred name,
> Who rack their brains for lucre, not for fame:
> (Poetry, I, p. 311, ll. 175-178)

The fine "song" weakens into "sear" "bays" as the "laurels fade." By preferring "lucre" over "fame" the inferior poet must fall to a lower state, "descend to trade." In this context Hayley's ever-worsening productions (ll. 309-318) are symptomatic. And the dramatic world would surely have fallen with just the entrance of Carlisle.

> So dull in youth, so drivelling in his age,
> His scenes alone had damned our sinking stage;
> (Poetry, I, p. 355, ll. 733-734.)

Even the victims have weakened in their forces; Byron denies them the name of authenticity.

> Though Crusca's bards no more our journals fill,
> Some stragglers skirmish round the columns still;
> Last of the howling host which once was Bell's,
> Matilda snivels yet, and Hafiz yells;
> And Merry's metaphors appear anew,
> Chained to the signature of O. P. Q.
> (Poetry, I, pp. 357-358, ll. 759-764.)

Gifford has crushed the main body; the opponents are now only "stragglers," the snivelling and yelling fragments of the "last of the howling host." Evil, too, has fallen from its epic proportions.

Byron returns to the image in the Irish Avatar. In that satire Ireland sinks only to sink again.

> Shout, drink, feast, and flatter! Oh! Erin, how low
> Wert thou sunk by misfortune and tyranny, till
> Thy welcome of tyrants hath plunged thee below
> The depth of thy deep in a deeper gulf still.
> (Poetry, IV, p. 560, st. 26)

The repetition of the image of sinking gives a sharp sense of futility to the basic rhetoric. The declamation would be only a vitriolic shout if Byron had left Ireland "sunk" "low" "by misfortune and tyranny," but the fall comes alive in the word order of the last two lines. The accent in each case lands on a word that lowers Ireland one more step until she is left "still" at the bottom. From the original "low" state Ireland is "plunged . . . below," then forced below the "depth of . . . deep," until she finally rests "deeper . . . still."

In fact, central images from both the Curse of Minerva and Childe Harold are those of descent. The dying glory of Greece is represented in the Curse of Minerva in the setting sun.

> Slow sinks, more lovely ere his race be run,
> Along Morea's hills the setting Sun;
> Not, as in northern climes, obscurely bright,
> But one unclouded blaze of living light;
>
> (Poetry, I, p. 457, ll. 1-4)

As outlined in the previous chapter, the southern land has the openness and vividness of "one unclouded blaze of living light" while "northern climes" obscure the elementary force of the sun. The Greek world "sinks" with a loveliness and stateliness equalled only by the beauty of its sacred past. The gladiator of Childe Harold holds a worthy strength in opposition stemming from the same mold as Greece's stately decline.

> I see before me the Gladiator lie:
> He leans upon his hand--his manly brow
> Consents to death, but conquers agony,
> And his drooped head sinks gradually low--
> And through his side the last drops, ebbing slow
> From the red gash, fall heavy, one by one,
> Like the first of a thunder-shower; and now
> The arena swims around him--he is gone,
> Ere ceased the inhuman shout which hailed the wretch
> who won.
>
> (Poetry, II, pp. 431-432, st. cxl)

For Byron the power of the image rests in the Gladiator's struggle against the fall. The Gladiator fights this fall with the lone prop of one arm--the act of conquering agony is still his, though "his drooped head sinks gradually low." Even the slow falling of the blood is only the prelude to the "thunder-shower." By fighting against the fall, the Gladiator makes himself human in the face of the all-too-prevalent "inhuman shout" of mankind. Byron was drawn to the spectacle of the fall both structurally and thematically. [See also Gleckner, Byron and Ruins, for the myth of the fall, and Byron's interest in the theories of Cuvier (esp. LJ, V, p. 469, Poetry, V, p. 210, var. DJ, vol. 1, p. 241, and var. DJ, vol. 3, pp. 201-202, Canto IX, sts. 38-39)].

[51] Though Byron's opinion is at best fragmentary and of only secondary interest in the final analysis, he was aware of an increasing seriousness in Don Juan itself. The early parts are giggling (as Bostetter notes) and ". . . a Capo d'Opera, so 'full of pastime and prodigality'" (Byron: A Self-Portrait, vol. 2, p. 444), but the final episodes are indeed "a Satire on abuses of the present states of Society" (LJ, VI, p.

155). Overall, he notes a general movement toward increasing difficulty for Juan.

> The 5th is so far from being the last of D. J., that it is hardly the beginning. I meant to take him [sic] the tour of Europe, with a proper mixture of siege, battle, and adventure, and to make him finish as Anacharsis Cloots in the French revolution. . . . But I had not quite fixed whether to make him end in Hell, or in an unhappy marriage, not knowing which would be the severest. The Spanish tradition says Hell: but it is probably only an Allegory of the other state.
>
> (LJ, V, pp. 242-243)

Though the emphasis in the quotation is on self-dramatics and comedy, Byron generally was conscious of a worsening condition for Juan in which he would become "gradually gâté and blasé," whether in a revolution, marriage, or hell. Though Byron certainly wasn't to follow tradition or a system, a sense of more serious confrontation is the common denominator of his plan. In fact, Juan's condition is a startingly faithful parallel to what Byron saw as a possible general condition of man.

> I sometimes think that Man may be the relic of some higher material being, wrecked in a former world, and degenerated in the hardships and struggle through Chaos into Conformity--or something like it. . . .
>
> (from Detached Thoughts, no. 101, LJ, V, p. 459)

In the "hardships and struggle" that Juan faces, he also finds a degenerating environment. If he begins in the familiar world of fancy, freedom, and general "Chaos," the worlds of slavery and war eventually bring him to England and its stifling "conformity" and inhibition.

CHAPTER IV

THE DEDICATION AND THE IMAGE OF REPRESSION

The personalities, the description, and the images of the Dedication reveal England as the seat of the repressive, inhibited behavior typical of northerners. The English of the Dedication have a basic mechanical, unreal nature that is held up to repeated ridicule in Byron's poetry. Their nature is reflected in the machines, chains, and all forms of individual and general bonds that control the land. The overall impression is of a land that is cold, repetitive, and lacking individuality; it is an island--isolated, unrelated, and narrow.

The impersonal, machine-like existence of the Dedication is a recurrent evil in many of Byron's works.[1] In "Thoughts Suggested by a College Examination"[2] the freedom of "A manner clear or warm" is opposed by the restraints of "Science," "rules," and "the crowd." The strictness of a "Magnus" comes down on the "luckless fools" who can't accustom themselves to the drudgery of plodding "in mathematic rules" (ll. 7-8). By training himself "in Euclid's axioms" (l. 9) the automaton gains a "scientific pate" (l. 23) but fails to acquire personal feelings for national spirit and history. The poet, on the other hand, retains his basic freedoms.

> A manner clear or warm is useless, since
> We do not try by speaking to convince;
> Be other orators of pleasing proud,--
> We speak to please ourselves, not move the crowd:
> Our gravity prefers the muttering tone,
> A proper mixture of the squeak and groan:
> No borrow'd grace of action must be seen,
> The slightest motion would displease the Dean;
> Whilst every staring Graduate would prate,
> Against what--he could never imitate.[3]

The "clear" and "warm" nature of the speaker confronts the Dean's restraining "The slightest motion." In fact, the shuffling energy of the muttering, squeaking, and groaning is especially preferred to the "gravity" and "proper mixture" that the poet ridicules. In their opposition the poet and friends gain an originality that can't be imitated by the others; "The Sons of Science" (l. 49) have a hollow, mechanical rigidity.

> The man, who hopes t'obtain the promis'd cup,
> Must in one posture stand, and ne'er look up;
> Nor stop, but rattle out every word--
> No matter what, so it can not be heard:[4]

The basic error of the climbers is their preference for restraint, narrowness, and precision over the freedoms of the poet; they "think all learning fix'd within their walls" and worship "foolish forms precise" (ll. 54-55).[5]

"To a Youthful Friend"[6] juxtaposes a "joyous season . . . unconfin'd" with the hated "rule" where "Man himself is but a tool."[7] Childhood has for the poet a "gay sincerity" and friendship (st. 1) which because of "Nature's fault" must pass (st. 4) when youthful joy loses its freedom to the oppressive "controul" of the "specious" world (st. 7). The boldness and "unconfin'd" nature of youth (st. 8) is soon lost in the depersonalizing machine of later years that seduces man by "Interest" and "rule" until he becomes a mere "tool" of that mechanical existence.

> Not so in Man's maturer years,
> When Man himself is but a tool;
> When Interest sways our hopes and fears,
> And all must love and hate by rule.
> (stanza 9)

In this poem the future is feared because it brings the confinement and suppression of a mechanical existence.

The same preference for freedom is made in "To Miss E. P."[8] The narrator promises "love . . . forever" to women if only the restrictions can be lifted.

> Yet though Husband & Wife shall at length be disjoined,
> Yet Woman & Man neer were meant to dissever,
> Our chains once dissolved, & our Hearts unconfined,
> We'll love without Bonds, but we'll love you forever.
> (stanza 9)

The institutions and conventions are again cast as "chains" and "Bonds." As before, the way to perfectibility lies in making "Hearts unconfined." Restraint brings the conformity, lack of freedom, and loss of identity which are the evidences of failure in the English character in all these poems.

The Dedication creates the same image of repression. Wordsworth's 'Excursion' is representative "Of his new system" and the love of system in England (st. 4, l. 4). The natural result of the speculation of the lakers is "narrowness" (st. 5, l. 7) and a fondness for "Excise" (st. 6, l. 6). Castlereagh becomes "The vulgarest tool" of "Tyranny" whose evil adds to the restraint by fulfilling his purpose, "To lengthen fetters" (st. 12, ll. 5 & 7). And Castlereagh is even turned into a mechanical monster out of control in its "perpetual motion."

> Not even a sprightly blunder's spark can blaze
> From that Ixion grindstone's ceaseless toil,
> That turns and turns to give the world a notion
> Of endless torments and perpetual motion.[9]

The machine works to make its objects "curb'd" and "confined" and its products are "manacles" and "chains" (st. 14, ll. 4, 6, & 7). In both giving and receiving, its aims are directly related to slavery.

> . . . It
> Hath but two objects, how to serve, and bind,
> Deeming the chain it wears even men may fit,[10]

By the end of the Dedication the England of the poem becomes a monster, "this State-thing," that is made of "bonds" and a "clanking chain" (st. 16, ll. 1, 4, & 5). The land of Castlereagh's making is, indeed, the land of ice.

> . . . blind
> To worth as freedom, wisdom as to wit,
> Fearless--because no feeling dwells in ice,
> Its very courage stagnates to a vice.[11]

England, as explained by the myth of the climates, is icy--it lacks the "freedom," "wisdom," and liveliness of "wit" of a southern land. Like a machine, it is unvital, frozen in its order.[12] By falling into this cold machinery England becomes a "Jn. Claridge" and loses the essential life-blood, "motley," of a Scrope B. Davies.

> Jn. Claridge is here, improved in person a good deal, and amiable, but not amusing. Now he is a good man, a handsome man, an honourable man, a most inoffensive man, a well informed man, and a--dull man, and this last damned epithet undoes all the rest; there is Scrope B. Davies, with perhaps no better intellects, and certainly not half his sterling qualities, is the life and soul of me, and everybody else, but my old friend, with the soul of honour and the zeal of friendship, and a vast variety of insipid virtues, can't keep me or himself awake--Alas, 'Motley's the only wear'[13]

The "soul of honour and the zeal of friendship, and a vast variety of insipid virtues" that are characteristic of English life still aren't redeemed unless there is the variety and expansiveness of "motley" which is the primary "life and soul of me, and everybody else."

By its opposition to the natural instincts, English society becomes a symbol of exactly what Deen calls "the spirit of repression itself."[14] The basic failure takes many forms which have been outlined by critics and Byron himself. Trueblood, through the questionable method of establishing intention, finds "the predominate motive behind his

satire of England and things English is detestation of insincerity and oppression."[15] Repression is the individual result of the general condition of oppression, and the restraint and lack of forthrightness of a repressed state necessarily leads to insincerity. Joseph makes claims for the triple evils of cant, entusymusy, and system.

> Byron's scepticism again comes into play, not as a form of evasion, but as a corrective and solvent. It attacks 'cant', which is principle divorced from practice; it derides 'entusymusy', which is emotion divorced from reality; and it opposes 'system', which is abstraction divorced from fact. The common factor in all of them is the unlimited power of self-deception, and the whole complex method of Don Juan is designed as an attack on it.[16]

The definitions eventually run over onto each other. A systematic nature leads to hypocrisy, and entusymusy seemingly could combine with any other kind of folly. Self-deception would also seem to lessen the guilt of conscious manipulation and tyranny, a disease Byron would have hated most of all. In fact, in terms of social evils, Byron said "the grand '<u>primum mobile</u>' of England is <u>cant</u>"[17] and thus seems to cancel some of the argument for entusymusy and system. All of these symptoms rebound to the essential failure of English life to gain free expression, to match their reason with passion: the hypocrisy of cant is a spin-off of not living in line with individual traits and gifts, the unreality of entusymusy is the result of the chaotic release of suppressed energy, and the preference for system is the love of repression for its own image. Behind the "pretension, obscurity, and irrelevance to actual living" that Ridenour and others see,[18] Byron suggests a more basic death in conformity. Life requires engagement and expression, but the English have no contact--like those at Lady Charlotte Greville's, they have "Nothing imparted--nothing acquired . . . Heigho!--and in this way

half London pass what is called life."[19] A slave to system and convention, the icy, repressed English nature tragically lacks identity.

> Society is now one polish'd horde,
> Form'd of two mighty tribes, the Bores and Bored.[20]

As a northern land, England is representative of a suppression of the human spirit that could only lead to the perversion of instincts.[21]

The individual Englishmen are each representative of the general condition of England--they are used in the satire as specific agents of the general type "the English." In this respect Don Juan follows a traditional technique of satiric art: "Character-portraiture, the delineation of types by means of focus on the individual, is ever a forerunner or concomitant of satire."[22] Byron does, as Mackerness says, transcend the "purely local" to portray broader general conditions.

> Although he is often abusive and scurrilous his satire is not purely local. He attacks persons frequently and without mercy; but he does not leave matters at that: he goes on by way of regimes and institutions to topics which are of more or less permanent interest to humanity.[23]

Thus, there is in Byron's satire, as in all satiric art, an identification between the specific object of attack and the general kind of folly--in the case of the Dedication, the spirit of English repression takes the form of specific English fools.[24] Southey, Castlereagh, the Lakers, and the others are symptomatic of the suppressed nature of English life that comes under attack throughout the narrative.

The Dedication begins and ends with attacks on Southey. Southey, as laureate, is a tool of the mechanical English society and its emphasis on favors and sycophancy. He is "representative of all the race" (st. 1, l. 2) not only of laureates but of the whole English society which creates and supports such a system. He becomes, that is, representative of

a general social and ethical evil: "Southey . . . for Byron represented not simply bad poetry, but the diseased condition of the age."[25]

Southey loses his sense of value and, more importantly, his personal identity. The shifting nature of Southey's alliances is his major characteristic.

> Although 'tis true that you turn'd out a Tory at
> Last,--yours has lately been a common case,--
> And now, my Epic Renegade! what are ye at?[26]

Southey, the "Epic Renegade," is portrayed as a repeated traitor to all sides; his final Toryism comes "at/ Last" only after his many "turnings." When he calls out "what are ye at?" the satirist implies that anything is possible with Southey. Eventually, by serving the sides and the system, Southey has no principles left; he is "the supreme type of the writer who allows himself to be corrupted, first by 'system', then by profit, until he has no principles left. . . ."[27] By his lack of scruples Southey pridefully disassociates himself from other men--the necessary act of a fragmented, systematic society.

> You, Bob! are rather insolent, you know,
> At being disappointed in your wish
> To supersede all warblers here below,
> And be the only Blackbird in the dish;[28]

In his attempt "To supersede all warblers here below" Southey flies from common man into isolation. This disregard for his fellow man is reflected in a basic intolerance.

> I hate all intolerance, but most the intolerance of Apostacy, and the wretched vehemence with which a miserable creature, who has contradicted himself, lies to his own heart, and endeavors to establish his sincerity by proving himself a rascal--not for changing his opinions, but for persecuting those who are of less malleable matter. It is no disgrace to Mr. Southey to have written Wat Tyler, and afterwards to have written his birthday or Victory odes (I speak only of

> their politics), but it is something, for which I have no words, for this man to have endeavored to bring to the stake (for such would he do) men who think as he thought, and for no reason but because they think so still, when he has found it convenient to think otherwise.[29]

Although Byron's own vehemence somewhat undercuts his argument, he still points toward Southey's lack of charity and cooperation with his fellows. Finally, and most seriously, Southey loses his self-hood by becoming a pawn of the rulers.

> 'A dainty dish to set before the King,'
> Or Regent, who admires such kind of food;--[30]

Those who seek the support of the machine become, like Southey, only the objects of the power sources, their "'dainty dish.'" The battle lines are drawn in the last two stanzas of the Dedication. The narrator lines up with the spirit of freedom beneath the chains of oppression, and Southey is the inept leader of the opposition.

> Europe has slaves--allies--kings--armies still,
> And Southey lives to sing them very ill.[31]

As the ultimate symbol of deception and expediency, Southey leads the forces of restraint that make "slaves--allies--kings--armies."

Through their narrow and systematic natures, the other poets of the Dedication fall into the same lack of identity. Coleridge and the Lakers have a "self-love" (st. 6, l. 2) and narrow vision which is indicative of a basic coldness toward humanity in general. Coleridge's work with metaphysics, for example, is futile in the satirist's view because it is meaningless to others. Since his "Explanation" is unintelligible to "the nation," Coleridge is a mere "hawk encumber'd with his hood" (st. 2, ll. 6-8). But the condition is more general; the Lakers all have a tendency toward narrowness and insularity.

> You--Gentlemen! by dint of long seclusion
> From better company, have kept your own
> At Keswick, and, through still continued fusion
> Of one another's minds, at last have grown
> To deem as a most logical conclusion,
> That Poesy has wreaths for you alone:
> There is a narrowness in such a notion,
> Which makes me wish you'd change your lakes for ocean.[32]

The incestuous self-limitation of the Lakers is their endemic disease; they have a "long seclusion/ From better company" where they "have kept your own" and only fuse with "one another's minds." The result is their typical "narrowness" and myopic view that "Poesy has wreaths for you alone." The restriction to the company of a lake rather than ocean is again indicative of the general lack of freedom and growth in England's mechanical isle.[33] Wordsworth also gives in to the common nemesis of the English--their love of system. His "new system to perplex the sages" (st. 4, l. 4) only degenerates into unintelligibility and insanity.[34] And, by selling themselves to the powerful figures of the day, the Lakers lose the identity so precious to free southerners.

> I would not imitate the petty thought,
> Nor coin my self-love to so base a vice,
> For all the glory your conversion brought,
> Since gold alone should not have been its price.
> You have your salary; was't for that you wrought?
> And Wordsworth has his place in the Excise.[35]

The impersonal barter is emphasized by the cold language of economics: "coin," "gold," "price," "salary," and "Excise." But "gold alone" isn't the real "price." Self-esteem, personal freedom, and individual choices--all the beautiful expression of the south--are lost in the transaction. As Brian Wilkie clarifies,

> Byron's criticism of the English returns again and again to the same point: that they lack individuality.[36]

Castlereagh even loses his identity as a man; he is made over into the thing-ness of a machine.[37] As in the poetry noted at the beginning of this chapter, Byron repeatedly chooses man over machine. In the frame-breakers controversy, for example, he emphasizes that human well-being should come before mechanical expertise.

> Surely, my Lord, however we may rejoice in any improvement in the arts which may be beneficial to mankind, we must not allow mankind to be sacrificed to improvements in mechanism. The maintenance and well-doing of the industrious poor is an object of greater consequence to the community than the enrichment of a few monopolists by any improvements in the implements of trade, which deprives the workman of his bread, and renders the labourer 'unworthy of his hire.'[38]

In the Dedication Castlereagh's tyranny is equal to all the worst unfeeling, uncontrollable, unceasing aspects of the machine.

> Not even a sprightly blunder's spark can blaze
> From that Ixion grindstone's ceaseless toil,
> That turns and turns to give the world a notion
> Of endless torments and perpetual motion.[39]

Castlereagh has no feeling toward man, his "torments" are endless; no rational force can act against his "perpetual motion"; and he leads to only "ceaseless toil." But, most of all, contrary to the most human fallibility of the southerners, Castlereagh is de-humanized--he becomes a "eunuch" (st. 11, l. 8), and a "Eutropius" (st. 15, l. 5). And Byron emphasizes his unhuman neutrality with the repetition of the word "it": while the single appearance of "it" in stanzas 12 and 13 is hardly noticed, the triple use of the word in stanza 14 draws attention to itself, and then stanza 15 is shot-through with the echo of his emasculation by the repetition of the neuter pronoun.

> If we may judge of matter by the mind,
> Emasculated to the marrow <u>It</u>

> Hath but two objects, how to serve, and bind,
> Deeming the chain it wears even men may fit,
> Eutropius of its many masters,--blind
> To worth as freedom, wisdom as to wit,
> Fearless--because no feeling dwells in ice,
> Its very courage stagnates to a vice.[40]

Byron even gets the fullest from the rhyme as he also hides "it" in both "fit" and "wit." The final "its" comes in stanza 16, and the inhumanity remains in the thing-ness of the final slap at the "State-thing" (st. 16, l. 4).

The English as a people are basically what one might expect of the "northerners": they are narrow in awareness and experience, system-cold in life style and human relationships, and undifferentiated into individuality. From the European viewpoint of Canto I the reader even notices the England of the Dedication is insular in more than geography. Its people retain what Byron calls elsewhere the "narrow prejudices of an islander"[41] and through their social repression and correspondent personal inhibition form a "'tight little Island.'"[42] Joseph is right when he says that the individuals reflect the general state of society.

> It is society as a whole that constitutes his subject, and the characters are types who illustrate the theme.[43]

In the Dedication Byron forms the personal portraits and his attacks on his homeland into a unified view of the repression and restriction of the human spirit.

The Dedication is central to the structure of the poem as it has come down to us. First, it is especially important, as noted above, because it shows human weakness at its worst--repression of the life force. In terms of the general movement of both the journey of Juan and the

narrative as we have it, the Dedication also foreshadows the later arrival in the "waste and icy clime" of England. Finally, the Dedication serves a dramatic function by setting up a number of representative "types." As the narrative proceeds, each reference to a Laker or other bad poet, Castlereagh, English aristocracy, or even simply an island recalls this base unvitality, the lowest human folly.[44] The Dedication is, as Allan Rodway says, an "overture to the whole poem."[45]

NOTES

Chapter IV

[1]Byron's personal hatred of system is common knowledge. For example, in the Bowles controversy Byron's strongest criticism of Leigh Hunt is that Hunt tried in Rimini to follow a system: "When he was writing his Rimini, I was not the last to discover its beauties, long before it was published. Even then I remonstrated against its vulgarisms; which are the more extraordinary, because the author is any thing but a vulgar man. Mr. Hunt's answer was, that he wrote them upon principle; they made part of his system!!' [sic] I then said no more. When a man talks of his system, it is like a woman's talking of her virtue. I let them talk on." (LJ, V, p. 588)

[2]Poetry, I, pp. 28-31.

[3]Poetry, I, pp. 29-30, ll. 31-40.

[4]Poetry, I, p. 30, ll. 41-44.

[5]See also "Granta. A Medley" (Poetry, I, pp. 56-62). In that poem the same opponents take sides: the mechanical men who love "metres Attic" and "problems mathematic" (st. 10), "The square of the hypothemuse"(st. 12), a "methodistic" nature (st. 15), and "some inhuman tyrant's order" (st. 22) versus those who have the honesty of the poet (who closes his poem before boredom sets in) and would seek the "pleasing page" (st. 12).

[6]Poetry, I, pp. 271-275.

[7]This poem also shows a movement from freedom to restriction. Here the individual lives are portrayed as beginning in "Childhood's gay sincerity" but ending inevitably in the hypocrisy of society's rules. Structurally, this shift is analogous to the one in Don Juan. Psychologically, it is illustrative of the forces against which Juan must struggle to retain his vitality and freedom of mind in Don Juan. This "common lot of man" and "general plan" (st. 11) of deterioration thus influenced Byron's imagination throughout his life.

[8]Byron at Southwell, pp. 47-48 and Poetry, I, pp. 47-49.

[9]Dedication, stanza 13, ll. 5-8. (var. DJ, vol. 2, p. 17)

[10] Dedication, stanza 15, ll. 2-4. (var. DJ, vol. 2, p. 18)

[11] Dedication, stanza 15, ll. 5-8. (var. DJ, vol. 2, p. 18)

[12]It is especially important that the narrator in these early lines shows us an alternative. He brings the vision of Milton's love of liberty as a contrast to England's tyranny. In stanza 16 he turns from England so that he won't "view its bonds" and assures the reader that the speaker is beyond England's corruption, he "will never feel them." "Italy," a land of sun, has, he tells us, a "Roman soul," and there is hope in its expression of freedom through the "voices--tongues to cry aloud for me." By retaining his "buff and blue" (stanza 17), the narrator aligns himself with the spirit of freedom symbolized in Italy.

[13]Murray's Correspondence, I, p. 47. Letter to Hobhouse, Sept. 20th, 1811.

[14]Deen, "Liberty and License," p. 354. See also Byron's fear of "religion, education or literature, in the hands of power" (Byron: A Self-Portrait, vol. 2, p. 694) and how it would lead to "an automaton existence" for the people. The larger question for some critics is whether Byron was able to create universals, or symbols, of any kind, especially in his satires. The whole discussion of this paper, of course, indirectly answers this question, but a few subordinate notes are helpful. In general, Byron, especially in egotistical moments of agitation, looked on the world as full of symbols--in his journal, for example, avalanches become "God . . . pelting the Devil down from Heaven with snow balls" and dead forests are representative of his condition: "Passed whole woods of withered pines, all withered; trunks stripped and barkless, branches lifeless; done by a single winter,--their appearance reminded me of me and my family" (LJ, III, pp. 359 & 360). He also recognized the importance of types in creative forms--in 1816 his note to the earlier satire on Jeffrey in English Bards reads "All this is bad, because personal" (Poetry, I, p. 333). The general evaluation of Byron's mature genius should be that of Steffan, var. Don Juan, vol. 1, p. 9: "In Beppo, as in Juan and 'The Vision of Judgment,' personal animus was consolidated and broadened into social satire, a process in which specific autobiographical experience motivated ridicule of collective folly, sham, and stupidity, and in which the individual evolved into a literary type, the personal foe into a universal target."

[15]Trueblood, The Flowering of Byron's Genius, p. 128.

[16]M. K. Joseph, Byron the Poet, p. 286.

[17]LJ, V, p. 542.

[18]Ridenour, The Style of Don Juan, p. 5.

[19]LJ, II, p. 405.

[20]var. Don Juan, III, p. 402, stanza 95 of Canto XIII.

[21]Byron admittedly looked, especially in his last years, to England as the proper savior of oppressed people and the hope for true leadership. This fact supports the conclusions that (1) Byron was able to transcend his personal views in his creative works and (2) he was artistically able to distort the immediate truth in order to achieve a larger structure and symbolic representation of the nature of man.

[22]Randolph, "The Structural Design of the Formal Verse Satire," PQ, 21 (1942), p. 370n.

[23]Mackerness, "Byron, the Satirist," p. 116. Cf. Calvert, Byron: Romantic Paradox, p. 184.

[24]Although Byron's position always changed with his moods, his calmer times reveal a concern for form over individual attacks. In a letter to Hobhouse (Ravenna, Sept. 21st, 1820, Murray's Correspondence, II, p. 154), for example, the rhyme and health of the poem take precedent over individuals.

> The 'Hints, &c.' are good; are they? As to the friends, we can change their names unless they rhyme well, in that case they must stand. Except Scott and Jeffrey and Moore, Sir B. Burges and a few more, I know no friends who need to be left out of a good poem.

Also, in a letter to Hunt (Oct. 30, 1815, LJ, III, p. 239, also noted in var. DJ, vol. IV, p. 6), Byron speaks of the "types . . . of mystery and mysticism" with Wordsworth as the ultimate example: "Who can understand him? Let those who do, make him intelligible. Jacob Behmen, Swedenborg, and Joanna Southcote, are mere types of this arch-apostle of mystery and mysticism." Besides revealing a clear satiric pose as defender of the public's moral condition, Byron shows that he typed people when he describes Sotheby to Murray (Venice, April 17, 1818, LJ, IV, pp. 227-228).

> He (Sotheby) is a vile, stupid old Coxcomb, and if I do not weed him from the surface of the Society he infests and infects, may--may--but I won't abjure a great power for so scabby an object as that wretched leper of literature--that Itch of Scribbling personified--Sotheby.

Satire is still the "great power" of mystery and destructiveness, and Byron threatens to use it on a type of folly, "that Itch of Scribbling personified--Sotheby." One obvious implication of this approach is that distinctions between political, poetical, and moral folly are largely insignificant--the individual manifestations only recall the general type. This view is close to that taken by Ridenour in The Style of Don Juan, see especially pp. 9-11. The literal view which is now largely discredited by critics is best stated by Fuess in Lord Byron as a Satirist in Verse, p. 71.

> The faculty of . . . creating types was not part of Byron's art. For one thing, he seldom, except in some of his earliest satires, employs type names, and he carefully prints in full, without asterisks or blank spaces, the names of those whom he attacks. His accusations are too precise to admit of

> transference to others, and his epithets, even when they are unsatisfactory, cannot be dissevered from the one to whom they apply.

To the contrary, tight adherence to convention isn't a prerequisite of any art, especially satire and Byron's poetry, and a fundamental aspect of satire is creating through the precise object, not in vague generalities.

[25]Wilkie, p. 202. See also Wilkie's note on p. 259, Ridenour, Style, p. 1, where the critic notes that Southey "embodies a disease that has become epidemic of late, especially among poets ('a common case'), and it is the satirist's function to diagnose the 'case' and expose the real nature of the infection," and Kroeber, Romantic Narrative Art, p. 136 who, in discussing Vision of Judgment specifically, says the poem ridicules "Not so much Southey but all that Southey represents. . . ."

[26]var. DJ, vol. 2, p. 9, Ded., st. 1, ll. 3-5.

[27]Joseph, p. 137. See also Prothero's emphasis on deception and hypocrisy in LJ, VI, p. 379 where the editor says Byron "came to regard him [Southey] as the personification of successful cant in religion and politics."

[28]var. DJ, vol. 2, p. 10., Ded., st. 3, ll. 1-4.

[29]LJ, IV, pp. 117-118. Letter to Murray, May 9, 1817. The charge might be made that the material from the letters causes "reading into" the poetry what isn't there. The reader is asked to consider this quotation as only breadth of support for the general condition of pride and isolation, not as a separate condition which has no relation to the text of the poetry.

[30]var. DJ, vol. 2, p. 10, Ded., st. 2, ll, 3-4.

[31]var. DJ, vol. 2, p. 19, Ded., st. 16, ll. 7-8.

[32]var. DJ, vol. 2, p. 12, Ded., st. 5, ll. 1-8. Cf. Perry Miller, "Lord Byron: Don Juan," p. 372: ". . . he . . . hates abstract ideas because he thinks they stifle life."

[33]For Byron's own preference for broad awareness over narrowness see also LJ, I, p. 195 and LJ, V, pp. 589-590 on the importance of travel, LJ, II, pp. 221-222 on the insignificance of the singular when compared with the "mighty whole," and LJ, III, p. 119 again on the Lakers and their "little circles and petty societies."

[34]See also LJ, IV, p. 237 and Byron's answer to Hunt's defense of Rimini: "When I saw Rimini in MS., I told him that I deemed it good poetry at bottom, disfigured only by a strange style. His answer was, that his style was a system, or upon system, or some such cant; and, when a

man talks of system, his case is hopeless: so I said no more to him, and very little to any one else." (also quoted in var. DJ, vol. IV, p. 10)

[35]var. DJ, vol. 2, p. 12, D ed., st. 6, ll. 1-6.

[36]Wilkie, p. 221. Wilkie's support is from the English cantos, but the thesis of this paper holds that the same characteristics apply throughout the poem, as here in the Dedication. Wilkie's evidence comes specifically from XIII, stanza 94; XIV, stanzas 15-16; XIV, stanzas 20-21; XIV, stanza 79; XV, stanza 26; and XIV, stanza 72.

[37]See Ridenour, Style, pp. 12-13.

[38]LJ, II, p. 103. Letter to Holland, Feb. 25, 1812.

[39]var. DJ, vol. 2, p. 17, Ded., st. 13, ll. 5-8.

[40]var. DJ, vol. 2, p. 18, Ded., st. 15, ll. 1-8.

[41]LJ, I, p. 309. To his mother, from Athens, Jan. 14, 1811.

[42]Murray's Correspondence, II, pp. 24 & 136.

[43]Joseph, p. 240.

[44]Here again it is necessary to point out that the narrator plays a much greater dramatic role in the satire of Don Juan than has previously been noted. In his opposition to England, his love-quarrel with her, and his sometimes representation of her weaknesses in his own actions, the narrator keeps the initial image of repression, formed in the Dedication, continually before the reader.

George T. Wright explains fully the critical assumptions used in this view of the narrative: "The persona may share much with his creator--a point of view, an attitude toward life, certain historical circumstances, certain intellectual qualities; but the persona is part of the poem, and the poet exists outside it. . . . The poet not only contrives a speaker for his poems; he also contrives for himself a personality that the reader can abstract from the poem. . . . however this picture of the poet relates to the actual man, it is this intelligence that we take to define the perspective of the poem. . . . modern critics have come to regard personae and the events that take place on the surface of poems, even of Romantic poems, as less significant than the implications of their formal properties. . . . We feel today that, whatever 'sincere' poets think they do or are credited with doing, any power derived from their poetry is due to their largely unconscious approximations of particular experiences. . . . The Romantic poet, in spite of himself, writes a poem that is a mask. . . . personae and other surface elements of their poetry are of an importance subordinate to that of the poem taken as a whole, and taken as a whole experience, an experience of human reality." (The Poet in the Poem, pp. 22, 28, 160, & 163).

[45]Allan Rodway, The Romantic Conflict, p. 220.

CHAPTER V

SUN AND LIFE: THE EARLY CANTOS, I-IV

> Young hearts, which languish'd for some sunny isle
> Where summer years and summer women smile;
> (The Island, Canto I, st. 2, ll. 27-28,
> P. E. More's Poetical Works, p. 416)

There is a distinct shift between the Dedication and Canto I, not only in tone but also in environment. Where the Dedication bitterly attacked the worst of English life, its tyranny and inhibiting social pressures, the life of Juan opens in the sunny, free lands of romantic Seville. The beauty of Cadiz radiates the same warmth as her sister Seville. Then, after a wild communion with the force of life itself, Juan comes to the island and the pure passion of Haidée. With the union of Juan and Haidée the sunny lands get their most complete representation; the free passion of Juan and Haidée is never to be approached again in the poem. Throughout these cantos subtle references to bonds and colder lands, as well as the narrator's more blatant attacks on his personal English foes, suggest the growing centripetal forces that will come to dominate the later cantos. In the early cantos life is the open and expressive ideal toward which man should direct himself, but at the same time the forces of deterioration through isolation and restraint foreshadow the icy conclusion.

Seville: Land of Sun and Freedom

While the narrative repeatedly juxtaposes the northern and southern worlds and thus gives shape to the journey, the southern vitality

gains an early ascendancy. Seville is characterized throughout the first canto as close to the sun, and thus primarily passionate and free. A great difference in age between husband and wife, the narrator tells us in stanza 62, is especially difficult in lands like Seville, which are "countries near the sun."[1] A trouble-free initiation into sex is also more difficult in lands like these "sun-burnt nations."[2] The resultant freedom of Seville forces out the fundamental restraints; Juan's Coleridgean metaphysics must fail to put system and order into the life of Seville, a land "not very subject to control."[3] The life of Seville in Don Juan is essentially full of the same "freedom of manner" and lack of "reserve" that Byron described in a letter to his mother.

> The freedom of manner, which is general here, astonished me not a little; and in the course of further observation, I find that reserve is not the characteristic of the Spanish belles, who are, in general, very handsome, with large black eyes, and very fine forms.[4]

The heart of such life is its passion which gives vibrancy and excitement. The same basic animal force that comes from the "burning core" of Julia's heart[5] runs the lives of the inhabitants of Seville and, according to the narrator, thus makes a fool of Plato.

> Oh Plato! Plato! You have paved the way,
> With your confounded fantasies, to more
> Immoral conduct by the fancied sway
> Your system feigns o'er the controlless core
> Of human hearts, than all the long array
> Of poets and romancers:[6]

We learn from Seville that life is generally sprung loose to both vitality and foolishness by the passionate nature of "the controlless core/ Of human hearts." The "sway" and "system" that abstraction would bring to life are only "fancied," for the freedoms and caprices of Seville come only from the "burning" and "controlless core." If we see the

culmination and result of passion in Canto I, we are likewise introduced (in sts. 73 and 74) to its prevalence and inevitability.

> But passion most dissembles yet betrays
> Even by its darkness; as the blackest sky
> Foretells the heaviest tempest, it displays
> Its workings through the vainly guarded eye,
> And in whatever aspect it arrays
> Itself, 'tis still the same hypocrisy;
> Coldness or anger, even disdain or hate,
> Are masks it often wears, and still too late.
>
> Then there were sighs, the deeper for suppression,
> And stolen glances, sweeter for the theft,
> And burning blushes, though for no transgression,
> Tremblings when met, and restlessness when left;
> All these are little preludes to possession,
> Of which young passion cannot be bereft,
> And merely tend to show how greatly love is
> Embarrass'd at first starting with a novice.[7]

Though passion may "dissemble" into many hypocritical forms, it is in control of the life of Seville. The outward signs of contact in "sighs," "glances," "blushes," "Tremblings," and "restlessness" are only symptomatic of passion's "possession." Love and "Coldness, or anger, even disdain or hate," are merely "masks" for passion, the prime mover of life in Seville. Furthermore, the passion of Seville is condoned as the implementation of natural law.

> Summer's indeed a very dangerous season,
> And so is spring about the end of May;
> The sun, no doubt, is the prevailing reason;
> But whatsoe'er the cause is, one may say,
> And stand convicted of more truth than treason,
> That there are months which nature grows more merry in,
> March has its hares, and May must have its heroine.[8]

The release of passion in Seville is carefully timed to coordinate with the sun's strongest influence so that the love of Juan and Julia is the result of the "merry" growth of nature.[9] And the passion of love, unlike the self-interest and deception that is to come later, is beautifully inclusive.

> Oh Love! how perfect is they mustic art,
> Strengthening the weak, and trampling on the strong,
> How self-deceitful is the sagest part
> Of mortals whom thy lure hath led along--[10]

The "mystic art" of love levels all the differing forms in its unitive experience.

The reader can thus forgive and enjoy the individuals of Seville because they have the natural liveliness of their basic passionate nature. If Don José makes pretenses to social graces and position and takes a mistress or two,[11] we can forgive him for he has, if anything, an over-abundance of life: he is "of the careless kind" who retains the freedom "to go where'er he had a mind,"[12] and his "frailties" are explosive.

> . . . if his passions now and then outran
> Discretion, and were not so peaceable
> As Numa's (who was also named Pompilius),
> He had been ill brought up, and was born bilious.[13]

While the tyrants and repressed sycophants of the later cantos are basically pent-up, José's "passions now and then outran/ Discretion." Julia gains sympathy by being the victim of her own "fire" and "lightning" which force her "To love too much."[14] Even in her letter she remains one who "cannot cast aside/ The passion which still rages as before."[15] Don Alphonso and his "great number" of friends are led by their ruling passion, jealousy,[16] and the lawyer, "that sublime of rascals,"[17] lives only "for his dirty fee,"[18] "quarrels," "the laws," and "a suit or action."[19] Even Inez, known primarily for her mechanical nature and love of strict morality, is partially redeemed by her lively spirit and falls into irregularity.

> . . . she had a devil of a spirit,
> And sometimes mix'd up fancies with realities,

> And let few opportunities escape
> Of getting her liege lord into a scrape.[20]

Despite what critics bring from Byron's life to the character of Inez, she remains approachable because of the freedom she retains in Seville: life comes from the friction created by "a scrape" or the mixing of fancy and reality, and no woman is all evil who shows us "a devil of a spirit."[21]

The narrator plays a major role in the justification of this southern life.[22] His seeming digression on the vanity of human wishes in stanzas 133 and 134, for example, actually vindicates Juan's life of excitement and pleasure.

> Man's a phenomenon, one knows not what,
> And wonderful beyond all wondrous measure;
> 'Tis pity though, in this sublime world, that
> Pleasure's a sin, and sometimes sin's a pleasure;
> Few mortals know what end they would be at,
> But whether glory, power, or love, or treasure,
> The path is through perplexing ways, and when
> The goal is gain'd, we die, you know--and then--
>
> What then?--I do not know, no more do you--
> And so good night.--Return we to our story:[23]

The narrator paints a picture of the void behind human actions, Byron's "sad jar of atoms"[24]: most lives are directionless, for "Few mortals know what end they would be at"; what goals are there form only a puzzle of "perplexing ways"; and the outcome, the narrator admits, "I do not know, no more do you." In this context, those southerners (like Juan and Julia) who can only make pleasure by sinning should receive sympathy, not condemnation: "'Tis pity . . . Pleasure's a sin, and sometimes sin's a pleasure." By constantly reminding the reader of what is not in life, the narrator brings sympathy for Juan's immersion in life. At the same

time it is through the narrator's recapitulation of his own life that we see the forces of disillusionment and the resultant blasé spirit that Juan must face.

> Thinkst thou the honey with those objects grew?
> Alas! 'twas not in them, but in thy power
> To double even the sweetness of a flower.
>
> No more--no more--Oh! nevermore, my heart,
> Canst thou be my sole world, my universe!
> Once all in all, but now a thing apart,
> Thou canst not be my blessing or my curse:
> The illusion's gone for ever, and thou art
> Insensible, I trust, but none the worse,
> And in thy stead I've got a deal of judgment,
> Though heaven knows how it ever found a lodgement.
>
> My days of love are over, me no more
> The charms of maid, wife, and still less of widow,
> Can make the fool of which they made before,
> In short, I must not lead the life I did do;[25]

The narrator makes his life representative of the nature of all lives, but especially the life of Juan. Youth, through the passion of its feeling, re-creates the world in its own image: the subjective world makes the "double . . . sweetness of a flower," the "heart" becomes the "sole world, my universe," and the individual makes an "all in all," "my blessing or my curse." But eventually the narrator and Juan must become dissociated from the objects of their love; they become "a thing apart." With "judgment" comes the knowledge that the identification of subject and object is necessarily an "illusion" and that "I must not lead the life I did do." Juan's freedom and the passionate, romantic life of Seville are all the more precious and worthy of sympathy because the narrator tells us they are fragile and transitory.

The narrator also seeks to embody the freedoms of Seville; over

and over again the friendly gossip flaunts his liberated spirit in the face of the reader.[26] The casualness of his handling of the poetic form is written into the whole canto: early in the canto he makes light of epic "regularity" in the ironic promise that "The regularity of my design/ Forbids all wandering as the worst of sinning,"[27] then revels in his "liberty" and "irregularity."

> Here my chaste Muse a liberty must take--
> Start not! still chaster reader--she'll be nice hence-
> Forward, and there is no great cause to quake;
> This liberty is a poetic license,
> Which some irregularity may make
> In the design. . . .[28]

This "license" is, as Deen says, central to the poetic act in Don Juan.[29] His freedoms are especially strong in his approach to the audience: he insults the "public" by comparing them with "children cutting teeth,"[30] feigns a bribery,[31] openly seeks the reader's approval,[32] and goads the reading public to "think which way their judgments lean 'em."[33] He even says he would prefer they follow their own tastes than try to understand him.

> We meet again, if we should understand
> Each other; and if not, I shall not try
> Your patience further than by this short sample--
> 'Twere well if others follow'd my example.[34]

The freedoms especially extend to sexuality; the narrator repeatedly draws attention to his sexual adventures, holds attention and suspense by promising more complete sexual descriptions in later episodes, and slyly adds sexual overtones wherever possible.[35] Finally, despite his hatred of gossips, the narrator is compulsively liberal with his opinions, imagination, and curiosity in his dealings with the other characters.

I loathe that low vice curiosity,
   But if there's any thing in which I shine
'Tis in arranging all my friends' affairs,
Not having, of my own, domestic cares.[36]

In his creation, his attitude toward the reading public, sexual matters, and his relations with the other subjects of the poem, the narrator is motivated primarily by a love of license which is most congenial to this southern life style.

When he seeks to define the plight of Donna Julia, the narrator makes the perfect distinction between the freedom of the southern lands and the tyranny of northern climes.

'Tis a sad thing, I cannot choose but say,
   And all the fault of that indecent sun,
Who cannot leave along our helpless clay,
   But will keep baking, broiling, burning on,
That howsoever people fast and pray
   The flesh is frail, and so the soul undone:
What men call gallantry, and gods adultery,
Is much more common where the climate's sultry.

Happy the nations of the moral north!
   Where all is virtue, and the winter season
Sends sin, without a rag on, shivering forth;
   ('Twas snow that brought St. Anthony to reason);
Where juries cast up what a wife is worth
   By laying whate'er sum, in mulct, they please on
The lover, who must pay a handsome price,
Because it is a marketable vice.[37]

The narrator repeatedly reminds his reader of the structure of the narrative by his evaluations of the different climes and resultant divergent behaviors. The southern people of Seville are subject to the flesh and passions[38]: "the indecent sun" "where the climate's sultry" makes "The flesh . . . frail," "the soul undone" and "our . . . clay" "helpless." But an act that may be "adultery" to the gods and those who would judge human actions still achieves basic freedoms, it has the spark of "What men call gallantry." The "nations of the moral north," on the other

hand, are not really "happy"; life there perverts and lowers personal worth. The northerners achieve their all-inclusive "virtue" only by exclusion, they send "sin, without a rag on, shivering forth." The coldness of "snow" triumphs in their pure "reason." Where the values of human lives are determined by "worth . . . in mulct" and inevitable human failures have a "price" and are "marketable," the system and the machine have their victory. The beauties of Seville are indeed preferable to the order of the north, but the most "sad thing" is that Juan's journey will inevitably lead him to Petersburg and England, where the satire is forced by the elements within the narrative to reach its highest intensity.

Cadiz: The Spanish Maid and Her bright Sun

Cadiz represents the perfection of the beauty of the south in Byron's poetry. In "The Girl of Cadiz," for example, Byron again juxtaposes the two extremes, "northern climes and British ladies" and "the lovely Girl of Cadiz."

> Oh never talk again to me
> Of northern climes and British ladies;
> It has not been your lot to see,
> Like me, the lovely Girl of Cadiz.[39]

As throughout Don Juan, the northern lands give only coldness while the southern lands lead to warmth and kindness.

> Our English maids are long to woo,
> And frigid even in possession;
> And if their charms be fair to view,
> Their lips are slow at Love's confession;
> But, born beneath a brighter sun,
> For love ordained the Spanish maid is,
> And who,--when fondly, fairly won,--
> Enchants you like the Girl of Cadiz?[40]

The English beauties seem to have a grace and fairness that is at first as attractive as those Spanish maids. But the great difference is one of personal fire: the northerners are typically "frigid" and "slow" while "the Spanish maid," "the Girl of Cadiz," is "For love ordained" because she was "born beneath a brighter sun." Like the southerners of other poems and places, the woman of Cadiz is especially sincere.

> . . . if she love, or if she hate,
> Alike she knows not to dissemble.
> Her heart can ne'er be bought or sold--
> Howe'er it beats, it beats sincerely;
> And though it will not bend to gold,
> 'Twill love you long and love you dearly.[41]

The southern life, as this poem says, is controlled by passion.

> The Spanish girl that meets your love
> Ne'er taunts you with a mock denial,
> For every thought is bent to prove
> Her passion in the hour of trial.[42]

Throughout the south the action of "every thought" is subject to, "is bent to prove," the heat of "Her passion."

The Cadiz of Don Juan is, in the same manner, an "All sunny land/ Of love."[43] This land, like that of Seville, has the burning sun and its resultant passion, which the narrator again justifies. For example, while reflecting on the Juan-Julia affair, he outlines the causes and circumstances and tabs them"the quite natural" result of their environment.[44] Then he tells us that all lives, especially those of lands like Seville and Cadiz, come into the overwhelming rhythm of life, its ebb and flow and constant change.

> Well--well, the world must turn upon its axis,
> And all mankind turn with it, heads or tails,
> And live and die, make love and pay our taxes,
> And as the veering wind shifts, shift our sails;

> The king commands us, and the doctor quacks us,
> The priest instructs, and so our life exhales,
> A little breath, love, wine, ambition, fame,
> Fighting, devotion, dust,--perhaps a name.[45]

The world, the narrator tells us, is subject to immutable laws, "the world must turn upon its axis,/ And all mankind turn with it, heads or tails." Since the most enjoyable and free life is that one in tune with this order of the world, we must grant Juan and the others the privilege of acting out their natural passions, to "shift . . . sails" as "the veering wind shifts."[46]

At the same time it is becoming increasingly apparent that the basic tendency toward good and innocence will eventually be lost by the desire to mend moral appearances. The distinction between north and south is again clear to the narrator in his comments on Don Juan.

> Had he but been placed at a public school,
> In the third form, or even in the fourth,
> His daily task had kept his fancy cool,
> At least, had he been nurtured in the north;
> Spain may prove an exception to the rule,
> But then exceptions always prove its worth--[47]

If Juan "had . . . been nurtured in the north," he would have become the creature of the system, the object of "the rule" and "His daily task." "Spain," the land of the early cantos, is still one of the "exceptions" where wonder and life abound, but the northern climates that are to come will "cool" the "fancy." And there is no doubt that the movements of Juan will form a freezing, restricting journey because, as the narrator assures us, life is the record of continually "deeper griefs."

> But Juan had got many things to leave,
> His mother, and a mistress, and no wife,
> So that he had much better cause to grieve,
> Than many persons more advanced in life;

> And if we now and then a sigh must heave
> At quitting even those we quit in strife,
> No doubt we weep for those the heart endears--
> That is, till deeper griefs congeal our tears.[48]

By relating the natural attrition in all lives the narrator both universalizes the psychological forces Juan must confront and forecasts the worlds of repression that lie ahead. As people become "more advanced in life," lines three and four tell us, they lose so many objects of endearment that they ironically lose even a "cause to grieve." All men move irrevocably toward a wasteland of bitterness and loss; "we weep for those the heart endears--/ That is, till deeper griefs congeal our tears." The movement of the satire and the life of Juan are towards coldness and lack of feeling for life, as the narrator knows they must be.[49]

Most importantly, however, Juan in Canto II can still move freely; he retains the youthful freedom of his adventures that the narrator continually associates with "travel."

> Young men should travel, if but to amuse
> Themselves;[50]

Freedom, vitality, and movement are indigenous to the Spanish life that is still possible in Canto II.

The Sea and the Life Force

The sea that Juan ventures onto is purely southern; briefly avoiding the social etiquette and appearances of civilization, the narrative journeys deeper into the natural world of the south. The stanzas on the voyage and shipwreck are thus unified by their exclusive concern with the natural forces that make up southern life. The world of sun and sea Juan finds himself in is a world of raw instinct--all the viciousness of indifferent nature confronts man's animal strength to endure. Juan proves

himself to be worthy of the name "sailor"; he achieves a natural strength and concern for life that is central to the southern consciousness.

Conspicuous in its absence from these stanzas is any reference to the artificiality or perversions of English and northern life. The opposition in these episodes comes from the primitive, real forces of nature that are characteristic of southern life. Nature is, most of all, without mercy.

> . . . a wreck complete she roll'd,
> At mercy of the waves, whose mercies are
> Like human beings during civil war.[51]

From man's necessarily limited viewpoint, nature is menacing; it seems to thrive on hating man and thwarting his aspirations.

> 'Twas twilight, and the sunless day went down
> Over the waste of waters; like a veil,
> Which, if withdrawn, would but disclose the frown
> Of one whose hate is masked but to assail.[52]

In the sea man is assailed with forces only vaguely understood or reminiscences of hatred and a frown; life in the sea has been given over to the chance selection and control of an unfeeling general power. The selection of human victims for sacrifice is indicative.

> None in particular had sought or plann'd it,
> 'Twas nature gnaw'd them to this resolution,
> By which none were permitted to be neuter--
> And the lot fell on Juan's luckless tutor.

Without human goals or plans, "nature" gnaws at the lives of Juan and the others. The world of the sea adventure is filled with the violent symbols of a violent world: "The shark and tiger,"[54] "vulture,"[55] "wolf,"[56] "burning sun,"[57] and the following "sharks."[58] Passionate, violent nature is once again the southern environment.

But positive value comes through confronting the menace of nature

with an equally real desire to survive. The mariners gain strength through their opposition to the odds against them.

> . . . yet they strove, although of no great use:
> There was no light in heaven but a few stars.[59]

By venturing into the world of the natural forces, becoming "people in an open boat," the sea-farers are reduced to the most basic, yet most essential drive--"They live upon the love of life."

> 'Tis thus with people in an open boat,
> They live upon the love of life, and bear
> More than can be believed, or even thought,
> And stand like rocks the tempest's wear and tear;[60]

The men become, in the most simple distinction, sailors rather than "landsmen."

> . . . the wind
> Increased at night, until it blew a gale;
> And though 'twas not much to a naval mind,
> Some landsmen would have look'd a little pale,
> For sailors are, in fact, a different kind:[61]

They "enter on our nautical existence" and leave behind the lives of "luckless landsmen."[62] Sailors confront the fearful side of the natural order that is explored in the early cantos and thus achieve basic human dignity.

As a sailor on this sea Juan makes his first step away from the weak child of Canto I toward self-dependence.[63] He opposes the self-defeating rampaging of the others[64] and calls for strength over savagery.

> 'Give us more grog,' they cried, 'for it will be
> All one an hour hence.' Juan answer'd, 'No!
> 'Tis true that death awaits both you and me,
> But let us die like men, not sink below
> Like brutes'. . . .[65]

While Juan gains "the magisterial face/ Which courage gives,"[66] he must fight the forces of nature even onto the island.

There, breathless, with his digging nails he clung
Fast to the sand, lest the returning wave,
From whose reluctant roar his life he wrung,
Should suck him back to her insatiate grave:[67]

The narrator adds his approval with the simple note that "'tis best to struggle to the last,"[68] then in a more distant, unconcerned mood philosophizes:

'Tis very certain the desire of life
Prolongs it . . .
Despair of all recovery spoils longevity,
And makes men's miseries of alarming brevity.[69]

The important desire in the sea stanzas is thus the most natural instinct of the most natural clime--to create values out of the void that confronts mankind. As the narrator puts it in Canto II,

Lovely seem'd any object that should sweep
Away the vast, salt, dread, eternal deep.[70]

Man can say with the father of the "robust" son "'Heaven's will be done! / I can do nothing,'"[71] or he can choose to make the most simple, most human act. He can struggle, though "in vain," to support life and its various forms.

And o'er him bent his sire, and never raised
His eyes from off his face, but wiped the foam
From his pale lips, and ever on him gazed,
And when the wish'd-for shower at length was come,
And the boy's eyes, which the dull film half glazed,
Brighten'd, and for a moment seem'd to roam,
He squeezed from out a rag some drops of rain
Into his dying child's mouth--but in vain.[72]

The act of supporting life is simple and natural; it has the sense of essential value that is characteristic of life in the southern lands.

The Island: Land of Sun and Passion

What was it made them thus exempt from care?
Young innate feelings all have felt below

> Which perish in the rest, but in them were
> Inherent; what we mortals call romantic,
> And always envy, though we deem it frantic.
>
> The world was not for them, nor the world's art
> For beings passionate as Sappho's song;
> Love was born with them, in them, so intense,
> It was their very spirit--not a sense.[73]

Although the forces of repression are felt more strongly on the island than in any of the previous worlds (except that of the Dedication), the paradise of Lambro and Haidée is purely passionate, for it is above all a land of sun.[74] The natural world of the south again finds an "Enlargement of existence,"[75] and the force and teacher of life is once more "the passions."

> . . . they were
> All in all to each other: though their speech
> Was broken words, they thought a language there,--
> And all the burning tongues the passions teach
> Found in one sigh the best interpreter
> Of nature's oracle--first love. . . .[76]

The system of normal, conventional communication is "broken" because the driving force of life is now "nature's" "passions" which are felt through the fire of "the burning tongues" and the gentleness of "one sigh." When they act according to nature ("after nature's fashion,/ Their intense souls, into each other pour'd"[77]), their gift is perfectly free passion:

> Amidst the barren sand and rocks so rude
> She and her wave-worn love had made their bower,
> Where nought upon their passion could intrude,
> And all the stars that crowded the blue space
> Saw nothing happier than her glowing face.[78]

The world of reality is represented in the "barren sand" and hardness of the "rocks," but the lovers have found an Eden of their own in "their bower." Haidée's happiness is the greatest of all creatures because "their passion" is complete, "nought upon" it "could intrude." This

superior free, passionate life of the early cantos comes from the sun; its youthful vitality is explained again in terms of the myth of the climates.

> Haidée was Nature's bride, and knew not this;
> Haidée was Passion's child, born where the sun
> Showers triple light, and scorches even the kiss
> Of his gazelle-eyed daughters; she was one
> Made but to love, to feel that she was his
> Who was her chosen: what was said or done
> Elsewhere was nothing--She had nought to fear,
> Hope, care, nor love beyond, her heart beat here.[79]

Haidée's life makes up the union of nature, passion, love, and immediacy--she is "Nature's bride," "Passion's child," "one/ Made but to love," and "what was said or done/ Elsewhere was nothing . . . her heart beat here." And, most importantly, the source of her nature is the same sun that gives life to all the southerners of the opening cantos; the "light" of this land is "triple" and even the kisses of the gentle people are scorched by the dominant "sun."

Haidée and Juan of course both take their essential qualities from the land; they are liberated by the sun into freedom and goodness. Haidee's dress is indicative of her free style; while "the Spanish" that we have seen previously seemed "mystical and gay," Haidee is even "Simpler" and "not so grave."[80]

> Her dress was many-colour'd, finely spun;
> Her locks curl'd negligently round her face,
> But through them gold and gems profusely shone;
> Her girdle sparkled, and the richest lace
> Flow'd in her veil, and many a precious stone
> Flash'd on her little hand. . . .[81]

Haidee has what Byron calls in his letters "motley," a discontinuity and variety that is bewitching: "Her dress was many-colour'd," her hair "curl'd negligently," and her jewels "profusely shone." She is basically

alive and in motion even when at rest; her costume "sparkled," "Flow'd," and "Flash'd." As the narrator emphasizes by comparison, Haidée is more free than Zoe.[82] With the absence of Lambro her freedom seizes complete control.

> Then came her freedom, for she had no mother,
> So that, her father being at sea, she was
> Free as a married woman, or such other
> Female, as where she likes may freely pass,
> Without even the incumbrance of a brother,
> The freest she that ever gazed on glass:[83]

Despite his disruption of the theme by his compulsion to show his knowledge of married women and brothers, the narrator is entranced by Haidée's free life: she has "freedom," "was/ Free," "freely" passes, and is "The freest . . . that ever gazed on glass." And the narrative leaves no puzzle concerning the source of this life; Haidée has two forms that wait on her, Zoe and the warm sun.[84] The maiden is, in fact, mistaken for a sister of the rising sun.

> And down the cliff the island virgin came,
> And near the cave her quick light footsteps drew,
> While the sun smiled on her with his first flame,
> And young Aurora kiss'd her lips with dew,
> Taking her for a sister; just the same
> Mistake you would have made on seeing the two,
> Although the mortal, quite as fresh and fair,
> Had all the advantage too of not being air.[85]

Aurora, the rising light and agent of the sun, recognizes that Haidée has the nature of the sun-people. The narrator makes is clear that "Taking" means "mistakes," but the identification of Haidée with the freedom and passion of her island is also unmistakable. Even the undercutting words of an anti-romantic narrator cannot spoil the beauty of her life.[86] Haidée's charm forms the "atmosphere of life" on Lambro's island and to the last moments of her life she remains "full of soul,/ She had so much,

earth could not claim the whole."[87]

Juan retains the same liveliness as Haidée.

> Return we to Don Juan. He begun
> To hear new words, and to repeat them; but
> Some feelings, universal as the sun,
> Were such as could not in his breast be shut
> More than within the bosom of a nun:
> He was in love. . . .[88]

Again the passions of love form a universal force as free as the sun. Love is liberating; it "could not in his breast be shut." Juan is driven, like all those of southern lands, by the strength of "passion's flame."[89] Through his love for Haidée and his life in the southern lands Juan gains a passion for life that he holds, though to lesser and lesser degrees, throughout the poem. Thus, his heroism is reflected in the extent to which he is able to fight off the "gâté" and "blasé" and feel with the intensity of these southerners.

The beauty of the free life of the island is especially reflected in the revelry of Juan and Haidée.[90] Though Lambro finds the rejoicing tragic, we learn that, unlike the debauchery of England, this land unites passion with grace and innocence.

> Here was no lack of innocent diversion
> For the imagination or the senses,
> Song, dance, wine, music, stories from the Persian,
> All pretty pastimes in which no offence is;
> But Lambro saw all these things with aversion,
> Perceiving in his absence such expenses,
> Dreading that climax of all human ills,
> The inflammation of his weekly bills.[91]

Adding to the fundamental innocence is the plenty without grotesqueness; they are "All pretty pastimes in which no offence is." Though Lambro is tied to material considerations, the lives of the others are most southern in their expansiveness: "Here was no lack of innocent diversion/ For

the imagination or the senses." As the children surround the gentle lamb, the human and the natural order blend playfully together.[92] To the "atmosphere of life" that Haidee brings are added all the supporting players; the "new establishment" is "complete."[93] The scene gains an "Ionian elegance" from "the clime" that even Lambro's tyranny cannot overcome.

> Still o'er his mind the influence of the clime
> Shed its Ionian elegance, which show'd
> Its power unconsciously full many a time,--
> A taste seen in the choice of his abode,
> A love of music and of scenes sublime,
> A pleasure in the gentle stream that flow'd
> Past him in crystal, and a joy in flowers,
> Bedew'd his spirit in his calmer hours.[94]

Though "Its power" works "unconsciously," "the influence of the clime" creates another southern world; the land re-creates "elegance," "taste," "love," "pleasure," and "joy" in its inhabitants.

The other major symbol of freedom is the lost liberty of Greece. As the bad poet sings a good song, the reader soon recognizes that the lost glory of Greece represents the liberty the narrator longs for. The freedom and beauty of ancient Greece had an elemental fire like that of Spain and Lambro's island, but its sun is now alone.

> The isles of Greece, the isles of Greece!
> Where burning Sappho lived and sung,
> Where grew the arts of war and peace,--
> Where Delos rose, and Phoebus sprung!
> Eternal summer gilds them yet,
> But all, except their sun, is set.[95]

Greece had the same southern intensity: Sappho's life burned, the titanic forces of "war and peace" had their beginning, and the sun himself "sprung" from its land. But the sun which gives life to Juan and Haidée, still belongs to the isles, and forms an "Eternal summer" can no longer supply energy to the enervated Greeks. Except for an ineffectual

sun, "all . . . is set" for the Greeks.

As before, the narrator and his freewheeling narrative technique support the open life of the island.[96] He breaks into the story with unpoetic subjects like "a most superior mess of broth"; "breakfast" "provision"; "fiddling," "A pipe, too, and a drum"; and "A most unoriental roar of laughter" rather than the "music of the spheres."[97] Religious dogma becomes a toy for his sacrilege as "God's grace" leads only to "wrecks . . . in such plenty,/ That there was fuel to have furnish'd twenty [fires]"; he brags of his "properest notion/ Of getting into Heaven the shortest way"; and in his hands "the dews of Heaven" become powerless to aid "The bleeding flower and blasted fruit of love."[98] He pretends narrative form is meaningless to a cavalier man-of-the-world: his subject seems unimportant, at least not central to his performance, the length of his work is indeterminate, he doesn't have time for ritual or epic pretense, he chides his reader and washes his hands of his work, he flaunts his power over the work in his compulsive digressions, the epic becomes synonymous with "ennui," he brags of the unrelatedness of his parts, he portrays himself as mischievous charlatan in the arts, direction and plan seem beyond him, he at times won't allow the pretense of reality in the work, and eventually he hopes to suggest that the whole creative act is equal to nothing more than his whims and caprices.[99] Once again the narrator's freedoms are reflected in his sexuality: he loves "women, ripe and real," considers himself a rake, slyly discusses bestiality, brags of his affairs, loves his bottle and intoxication, writes with sexual overtones, boasts of his style as suitor, and descends to the bawdy and suggestive.[100] But the narrator also explicitly supports

the life of the island by himself championing freedom and change. After ironically saying "I hate inconstancy,"[101] the narrator returns to his genuine feelings.

> ...But to return: that which
> Men call inconstancy is nothing more
> Than admiration due where nature's rich
> Profusion with young beauty covers o'er
> Some favour'd object;[102]

The passionate life of "inconstancy" and "nature's rich/ Profusion" is the central value of the poem. In the narrative he even refutes the pretense to "constant love" by his own actions.

> Love, constant love, has been my constant quest,
> And yet last night, being at a masquerade,
> I saw the prettiest creature, fresh from Milan,
> Which gave me some sensations like a villain.[103]

In his own life the "spirit of old Greece,"[104] the freedom of Italy ("Ravenna" and "liberated Rome"),[105] and "Milton"[106] are symbols of the power of lives unfettered. His final note, though he doesn't really feel it is "a liberal age," is freedom of thought for all people, even those who would criticize him. He is speaking of his "modern subject."

> How I have treated it, I do not know;
> Perhaps no better than they have treated me
> Who have imputed such designs as show
> Not what they saw, but what they wish'd to see;
> But if it gives them pleasure, be it so,
> This is a liberal age, and thoughts are free:[107]

We have learned precisely these lessons from Juan and Haidée: (1) "if it gives them pleasure, be it so," and (2) though they may be last refuges of freedom, "thoughts are free."

By the Juan-Haidée story evil clearly takes the form of the forces of repression. The narrator again brings the foe into view.

> The liver is the lazaret of bile,
> But very rarely executes its function,

> For the first passion stays there such a while,
> That all the rest creep in and form a junction,
> Like knots of vipers on a dunghill's soil,
> Rage, fear, hate, jealousy, revenge, compunction,
> So that all mischiefs spring up from this entrail,
> Like earthquakes from the hidden fire call'd 'central.'[108]

Problems are compounded because the "first passion" is never freely expressed, the "bile,"/ But very rarely executes its function"; the junctions of the subsequent passions "spring up" from the initial suppression. In the psychological sense, men's emotions burn "from the hidden fire call'd 'central,'" and if release doesn't come the feelings boil until all kinds of perversions result. And life (like the poem) moves inevitably toward this repression, failure, and wasteland, as the narrator tells us seemingly innumerable times.[109] Juan, like the narrator, must eventually become a money-conscious, bickering, disillusioned lover with the burden of the world upon his shoulders.[110]

But the lesson of Haidée's life is just as real; she and Juan seize life and release their feelings and thus achieve genuine vitality. They show the reader that the narrator is right: "there is no instinct like the heart."[111] That is, they take a fundamental energy from their climate.

> . . . like the climes that know nor snow nor hail
> They were all summer: lightning might assail
> And shiver them to ashes, but to trail
> A long and snake-like life of dull decay
> Was not for them--they had too little clay.[112]

The ideal life is one of "all summer"; "lightning," even in destruction, has a natural force. The lands of "snow" and "hail" lead to "clay" and "decay" and are, like the snake, the evil that is to be avoided at all costs. But, the island is, like all the meridian lands, "the sun's."

Her mother was a Moorish maid, from Fez,
Where all is Eden, or a wilderness.

There the large olive rains its amber store
In marble fonts; there grain, and flower, and fruit,
Gush from the earth until the land runs o'er;
But there too many a poison-tree has root,
And midnight listens to the lion's roar,
And long, long deserts scorch the camel's foot,
Or heaving whelm the helpless caravan,
And, as the soil is, so the heart of man.

Afric is all the sun's, and as her earth
Her human clay is kindled; full of power
For good or evil, burning from its birth,
The Moorish blood partakes the planet's hour,
And like the soil beneath it, will bring forth:
Beauty and love were Haidee's mother's dower;
But her large dark eye show'd deep Passion's force,
Though sleeping like a lion near the source.[113]

These people are forced by their passions to excess: "all is Eden, or a wilderness." While the Moors gain the natural fullness of "the large olive," "grain," "flower, and fruit" which "Gush . . . until the land runs o'er," they also must face the "poison-tree," "lion's roar," and "long, long deserts."[114] But in both cases "Afric" has the basic force of life; she is "full of power/ For good or evil, burning from its birth." The land is fertile and productive, "it will bring forth." As it must to achieve the fullness of life, Afric weds "beauty and love" with "deep Passion's force." Juan and Haidee are the true descendants of Africa's sun.

The laurels of Don Juan are distributed through the myth of the climates: "earth" and "human clay" are united, "as the soil is, so the heart of man." These worlds of the first four episodes remain natural and free because they belong to the sun. But social repression, foreshadowed in the early cantos, now asserts its destructive force; Juan is

leaving the southern lands. As the soil changes from sun-burnt to icy, the heart of man must deteriorate from freedom and unfettered love to restraint and suppression.

NOTES

Chapter V

[1]var. DJ, vol. 2. p. 56, Canto I, st. 62, l. 5.

[2]var. DJ, vol. 2,p. 59, Canto I, st. 69, l.8.

[3]var. DJ, vol. 2, p. 70, Canto I, st. 91, l. 6. In terms of the climate and accompanying lack of social decorum in Spain, it is a puzzle how Weinstein can say that Byron depicts the social attitudes of Spain as "stuffy," see Weinstein, The Metamorphoses of Don Juan, p. 81.

[4]LJ, I, p. 238. Letter to his mother, August 11th, 1809. Noted also in var. DJ, vol. 4, p. 23.

[5]var. DJ, vol. 2, p. 61, Canto I, st. 72, l. 5. See also MacKenzie, Byron's Laughter, p. 216.

[6]var. DJ, vol. 2, p. 84, Canto I, st. 116, ll. 1-6.

[7]var. DJ, vol. 2, pp. 61-62, Canto I, sts. 73 & 74.

[8]var. DJ, vol. 2, p. 76, Canto I, st. 102, ll. 2-8.

[9]var. DJ, vol. 2, p. 68, Canto I, st. 86, ll. 6-8.

[10]var. DJ, vol. 2, p. 78, Canto I, st. 106, ll. 3-6.

[11]var. DJ, vol. 2, pp. 26 & 31, Canto I, sts. 9 & 19, ll. 1 & 3.

[12]var. DJ, vol. 2, p. 31, Canto I, st. 19, ll. 1 & 3.

[13]var. DJ, vol. 2, p. 40, Canto I, st. 35, ll. 5-8.

[14]var. DJ, vol. 2, pp. 54, 55, & 130, Canto I, sts. 60 (l. 2), 61 (l. 6), and 192 (l. 5).

[15]var. DJ, vol. 2, p. 132, Canto I, st. 195, ll. 5-6.

[16]var. DJ, vol. 2, p. 57, Canto I, st. 65, ll. 7-8 & p. 96, Canto I, st. 138, ll. 1-8.

[17]var. DJ, vol. 2, p. 103, Canto I, st. 151, l. 3.

[18]var. DJ, vol. 2, p. 103, Canto I, st. 151, l. 7.

[19]var. DJ, vol. 2, p. 109, Canto I, sts. 159 (ll. 7 & 8) and 160 (l. 5).

[20]var. DJ, vol. 2, p. 32, Canto I, st. 20, ll. 5-8.

[21]At the same time the coldness and repressed nature of the northerners is hinted at throughout even the first canto and thus, by contrast, emphasizes the value of free, lively Seville. Inez, of course, recalls the system and cold calculation of science in the early poems of Byron and the Dedication to Don Juan. If it isn't bad enough that she is "famed/ For every branch of every science known" (I, 10, ll. 1-2), "Her favourite science was the mathematical" (I, 12, l. 1). She has the tightness of "a walking calculation" and "Morality's prim personification" (I, 16, ll. 1 & 5). Her basic mechanical nature is best summed up in the image of a clock.

> Even her minutest motions went as well
> As those of the best time-piece made by Harrison:
> (I, 17, ll. 5-6; see also pun on
> "parallel" in l. 1)

Her language is full of the "obscure" and a sense of the "mystery" that suggest her isolation from the common ties of humanity.

> For native Spanish she had no great care,
> At least her conversation was obscure;
> Her thoughts were theorems, her words a problem,
> As if she deem'd that mystery would ennoble 'em.
> (I, 13, ll. 5-8)

This movement toward unintelligibility and aloofness is clearly the same as Coleridge's need to explain his explanation and Wordsworth's system that can't be understood, both in the Dedication. Also, like the incestuous aristocracy she is part of (I, st. 57), Inez seeks self-isolation. What was a narrow self-love in the Lakers of the Dedication comes in Canto I as Inez' role as "An all-in-all-sufficient self-director" (I, 15, l.3) who has, above all, "A great opinion of her own good qualities" (I, 20, l. 2). If the Dedication cast Castlereagh as a wicked machine that wouldn't allow even a most human blunder, Canto I has its Inez with her machine-like flawlessness.

> . . . not Envy's self a flaw discovers,
> To others' share let 'female errors fall,'
> For she had not even one--the worst of all.
> (I, 16, ll. 6-8)

Through abstraction, self-communion, and the pretense to perfection Inez makes herself into a shadow of English suppression.

[22]The narrator's recurrent use of images from and references to the lands not "sunny" like Seville also reinforces the distinction between "climes . . . snowy and . . . sunny" (I, 107, l. 7). The November of Seville recalls the constant coldness of an England.

> 'Twas in November, when fine days are few,
> And the far mountains wax a little hoary,
> And clap a white cape on their mantles blue;
> And the sea dashes round the promontory,

> And the loud breaker boils against the rock,
> And sober suns must set at five o'clock.
> (I, 134, ll. 3-8)

The blue of the "fine days" changes temporarily into the "hoary," "white" ice and snow of winter, and the harshness of "the rock" is momentarily triumphant. The primary warmth of life in Seville, symbolized in the "suns," loses its joy to its new soberness, and the free will and volition are lost to the order that forces it to "set at five o'clock." The narrator makes an obvious reference to his English-ness and the English love of scandal by noting the coverage of the Juan-Julia affair "in the English newspapers, of course" (I, 188, l. 8). But, more importantly in terms of the structure of the whole poem, in Canto I the names Wordsworth, Coleridge, and Southey are keys to a recollection of the English inhibition. In stanzas 90 and 91, just short of the mid-point in the canto, "unintelligible" "Wordsworth" (I, 90, l. 8) and "Coleridge" the "metaphysician" (I, 91, l. 8) are mentioned just briefly enough to create a sharp contrast between the concrete life of Seville and the poet's unsettling fantasies. Then, as he compulsively does, the narrator returns in his final digression to the foolish Lakers.

> Thou shalt not set up Wordsworth, Coleridge, Southey;
> Because the first is crazed beyond all hope,
> The second drunk, the third so quaint and mouthey:
> (I, 205, ll. 2-4)

The narrator's frustration continues until the last lines of the canto.

> 'Go, little book, from this my solitude!
> I cast thee on the waters, go thy ways!
> And if, as I believe, thy vein be good,
> The world will find thee after many days.
> When Southey's read, and Wordsworth understood,
> I can't help putting in my claim to praise--
> The four first rhymes are Southey's every line:
> For God's sake, reader! take them not for mine.
> (I, st. 222)

The narrator returns periodically in Canto I to the English of the Dedication, but they remain surrounded and overpowered in the first canto by the life of Seville.

[23]var. DJ, vol. 2, pp. 93-94, Canto I, sts. 133-134, ll. 1-8, 1-2. On the general role of the narrator see Seamus Cooney, "Satire Without Dogma: Byron's Don Juan," p. 26: "Byron figures in it . . . as does Pope in his Epistles. . . . he is there as a person more or less resembling the author for the purposes of a rhetorical strategy."

[24]LJ, V, p. 457, Detached Thoughts, no. 96. See also Byron's letter to A. Milbanke (quoted in Sichel, "The Humour of Lord Byron," p. 1036) where he speaks of driving back the "craving void" of existence with a life of "sensation."

[25]var. DJ, vol. 2, p. 144, Canto I, sts. 214 (ll. 6-8), 215 (ll. 1-8), and 216 (ll. 1-4).

[26]Though he rarely admits it, the speaker, an Englishman, is often typically English. In his relations with Don José and family the narrator reveals himself as a meddling, revengeful outcast. (Cf. MacKenzie, Byron's Laughter, p. 214, where the following lines are described as reflecting "indulgent tenderness" for Juan.)

> . . . I interfered, and with the best
> Intentions, but their treatment was not kind;
> I think the foolish people were possess'd,
> For neither of them could I ever find,
> Although their porter afterwards confess'd--
> But that's no matter, and the worst's behind,
> For little Juan o'er me threw, down stairs,
> A pail of housemaid's water unawares.
>
> A little curly-headed, good-for-nothing,
> And mischief-making monkey from his birth;
> His parents ne'er agreed except in doting
> Upon the most unquiet imp on earth;
> Instead of quarrelling, had they been but both in
> Their senses, they'd have sent young master forth
> To school, or had him soundly whipp'd at home,
> To teach him manners for the time to come.
>
> (I, st. 24-25)

Although the speaker defends himself by saying José and Inez were unkind and even "possess'd," it is further implied that he is unable to find them because they plot through the porter to avoid this crotchety bachelor who is a compulsive gossip. In fact, he is so much a common outcast that the child Juan feels free to torment him without fear of recrimination. The water on the head importantly establishes the narrator as an unattached, thus disinterested, observer (see MacKenzie, Byron's Laughter, pp. 210-211). But, finding himself the butt of childish pranks, the narrator regresses to his English tyrannical behavior. Juan, the passive, naive lover, becomes in the narrator's eyes "a little curly-headed, good-for-nothing,/ And mischief-making monkey from his birth" and, finally, "the most unquiet imp on earth." When the narrator says "Instead, had they been both both in/ Their senses, they'd have sent young master forth/ To school, or had him soundly whipp'd at home,/ To teach him manners for the time to come" the emphasis is as much on the speaker's childish spleen as on condemning harsh educational practices. Besides, in his quieter moments, the narrator recognizes that the strict education did Juan little good (sts. 38-50; see also discussion of II, sts. 1-2 below). The narrator also is susceptible to the machine syndrome. After reporting Julia's moving expression of her love and sinful failure, the narrator unfeelingly and unsympathetically reports the minutest details.

> This note was written upon gilt-edged paper
> With a neat little crow-quill, slight and new;
> Her small white hand could hardly reach the taper,
> It trembled as magnetic needles do
> And yet she did not let one tear escape her;
> The seal a sunflower; 'Elle vous suit partout,'

The motto, cut upon a white cornelian;
The wax was superfine, its hue vermillion.
(I, st. 198)

The narrator has a voyeur-like fixation on details: "gilt-edged paper," "a neat little crow-quill, slight and new," "The seal a sunflower," "'Elle vous suit partout,'/ The motto," "a white cornelian," "The wax was superfine, its hue vermillion." He even parrots her use of the image of the magnet and thus reduces her genuine feeling to pantomime. (Cf. Walker, English Satire and Satirists, p. 271, where this description is written off to "the fripperies and trivialities of feminine daintiness.") In terms of his English revenge and weakness for details, the narrator's "vestal vow' indeed does take "wing" and he is, like all men, "damn'd."

Oh Pleasure! You're indeed a pleasant thing,
Although one must be damn'd for you, no doubt
I make a resolution every spring
Of reformation, ere the year run out,
But, somehow, this my vestal vow takes wing,
(I, 119, 11. 1-5)

The supposed light-heartedness of the confirmed sinner controls the tone, but the narrator simultaneously identifies himself with the sinful masses. The narrator cannot escape his Englishness. (Cf. narrator as "fellow sinner," Robson, "Byron as Improviser" in West's Essays, p. 93, quoted in Thompson's "Byron's Plays and Don Juan," p. 36.)

His use of single words, in contexts generally unrelated to themes of repression, also call up the same connotation of Englishness. Corruption of "natural spirit" "wild," like that of Juan (I, 50, 11. 3 & 5), comes, the poem tells us, through "science" and "dissection" at the hand of those like the gossips and scandal-mongers (I, 31, 11. 7-8). The imposition of conventional and social "law" supports the same kind of suppression and artificiality that comes from science; the reference to law stands out especially in sts. 33 (1. 3), 58 (1. 8), and 159 (1. 8). In fact, any word that connotes a sense of restriction and unreal order becomes a key to recall the evil of restraint: expurgated pages are "marshall'd" into a "troop" by a "rigid" editor (I, 45, 11. 3 & 5), Inez wants Juan's education to be "strictly" moral (I, 39, 1. 4), and Alfonso's tyranny is to Julia (like Castlereagh's thingness and machinery) a "monster power" (I, 155, 1. 8). The battlelines are again drawn in st. 40.

The languages, especially the dead,
The sciences, and most of all the abstruse,
The arts, at least all such as could be said
To be the most remote from common use,
In all these he was much and deeply read;
But not a page of any thing that's loose,
Or hints continuation of the species,
Was ever suffer'd, lest he should grow vicious.
(I, st. 40)

Outlined in this description of Juan's education is the ethical choice of Don Juan: Canto I is full of the "loose" life of action and expression whose reward is the force of life itself, the "continuation of the species"; But Inez' strictness is the same as the English nature and leads away "from common use" to the "abstruse" whose retribution is its own "dead" nature.

[27]var. DJ, vol. 2, p. 25, Canto I, st. 7, ll. 3-4. Cf. Hough, "Byron," p. 116: "The love of freedom is built into the capricious structure of the poem. . . ."

[28]var. DJ, vol. 2, p. 86, Canto I, st. 120, ll. 1-6.

[29]Deen, "Liberty and License in Byron's Don Juan." See also Rodway, The Romantic Conflict, p. 226.

[30]var. DJ, vol. 2, p. 141, Canto I, st. 209, ll. 1-4.

[31]var. DJ, vol. 2, pp. 141-142, Canto I, sts. 209, 210, & 211.

[32]var. DJ, vol. 2, p. 135, Canto I, st. 199.

[33]var. DJ, vol. 2, p. 28, Canto I, st. 14, l. 6.

[34]var. DJ, vol. 2, p. 147, Canto I, st. 221, ll. 5-8.

[35]The examples are too numerous and obvious to discuss in detail without becoming redundant and tiresome. See, for example, the following stanzas: 9, 38, 60, 61, 67, 69, 78, 80, 87, 93, 96, 117, 118, 128, 136, 140, 166 and 180. See also MacKenzie, Byron's Laughter, pp. 211-212.

[36]var. DJ, vol. 2, p. 33, Canto I, st. 23, ll. 5-8. See also sts. 34, 66, 101, 176, and 189.

[37]var. DJ, vol. 2, pp. 56-57, Canto I, sts. 63-64.

[38]Byron doesn't pretend to save the southerners from any of the failures of mankind. The necessary fall and resultant condition of life are implied throughout the southern cantos as well, see in addition to st. 63, sts. 119, 127 where the horror of the fall is somewhat neutralized by the comparison of initial sin with Prometheus' fire and Adam's recollection of an "ambrosial sin," and 193 where Julia recognizes that the real wages of sin are internal agitation, for "if I name my guilt, 'tis not to boast,/ None can deem harshlier of me than I deem." More direct references to Eden and the Fall come in sts. 104, 111, 113, 117, 167, and 180.

[39]Poetry, vol. 3, p. 1, st. 1, ll. 1-4 (from "The Girl of Cadiz").

[40]Poetry, vol. 3, p. 2, st. 3, ll.1-8 (complete) (from "The Girl of Cadiz").

[41]Poetry, vol. 3, p. 2, st. 4, ll. 3-8.

[42]Poetry, vol. 3, p. 2, st. 5, ll.1-4.See also Byron's correspondence on Cadiz. His letter to Hodgson, August 6, 1809 (LJ, vol. 1, pp. 234-236) reveals (1) a feeling for the beauty of the land and people,

(2) a self-righteous ethical condemnation of the people, (3) Byron's compulsion to compare these lands with England, and (4) his awareness of their passionate love of intrigue: "Cadiz, sweet Cadiz!--it is the first spot in the creation. The beauty of its streets and mansions is only excelled by the loveliness of its inhabitants. For, with all national prejudice, I must confess the women of Cadiz are as far superior to the English women in beauty as the Spaniards are inferior to the English in every quality that dignifies the name of man. . . . I do believe it is the prettiest and cleanest town in Europe. London is filthy in the comparison. The Spanish women . . . are fascinating; but their minds have only one idea, and the business of their lives is intrigue." His letter to his mother, August 11th, 1809 (LJ, vol. 1, pp. 236-242) shows the same beauty and intrigue in Cadiz and comparison of this land with England.

"Cadiz, sweet Cadiz, is the most delightful town I ever beheld, very different from our English cities in every respect except cleanliness (and it is as clean as London), but still beautiful, and full of the finest women in Spain, the Cadiz belles being the Lancashire witches of their land. . . . The night before I left it, I sat in the box at the opera with Admiral Cordova's family; he is the commander whom Lord St. Vincent defeated in 1797, and has an aged wife and a fine daughter, Sennorita Cordova. The girl is very pretty, in the Spanish style; in my opinion, by no means inferior to the English in charms, and certainly superior in fascination. Long black hair, dark languishing eyes, clear olive complexions, and forms more graceful in motion than can be conceived by an Englishman used to the drowsy, listless air of his countrywomen, added to the most becoming dress, and, at the same time, the most decent in the world, render a Spanish beauty irresistible.

"I beg leave to observe that intrigue here is the business of life; when a woman marries she throws off all restraint, but I believe their conduct is chaste enough before. If you make a proposal, which in England will bring a box on the ear from the meekest of virgins, to a Spanish girl, she thanks you for the honour you intend her, and replies, 'Wait till I am married, and I shall be 'too happy.' This is literally and strictly true."

[43]var. DJ, vol. 2, p. 160, Canto II, st. 7, ll. 4-5.

[44]var. DJ, vol. 2, p. 158, Canto II, st. 3.

[45]var. DJ, vol. 2, p. 159, Canto II, st. 4 (complete).

[46]The northern alternative, however, is still felt. Inez returns with her northern pretenses to controlling the life forces.

> In the mean time, to pass her hours away,
> Brave Inez now set up a Sunday school
> For naughty children, who would rather play
> (Like truant rogues) the devil, or the fool;
> Infants of three years old were taught that day,
> Dunces were whipt, or set upon a stool:
> (II, 10, ll. 1-6)

The irony of "sun" in "Sunday" and the emphasis on "day" aren't lost on Byron; the action of Inez is anything but indicative of the freedom and merciful nature of sunny lands. The relative innocence and natural wonder of the "naughty children" who "play" "rogues," "the devil, or the fool" is crushed by Inez' repression. Then at the key beginning of Canto II, though there is a touch of irony in the lines, the narrator puts on his revengeful nature to become English again.

> Oh ye! who teach the ingenuous youth of nations,
> Holland, France, England, Germany, or Spain,
> I pray ye flog them upon all occasions,
> It mends their morals, never mind the pain:
> (II, 1, 11. 1-4)

The man who would strike back at young Juan again rises in all his fury. The "ingenuous youth" who live by the feeling expressed in their "pain" are to be overcome by the indiscriminate abuse of those who would "flog them upon all occasions."

[47]var. DJ, vol. 2, p. 158, Canto II, st. 2, 11. 1-6.

[48]var. DJ, vol. 2, p. 164, Canto II, st. 15 (complete).

[49]As in the previous canto, there are key words which gain new significance when seen in terms of the dichotomy in the kinds of behavior. For example, the narrator says that watching one's land disappear as he leaves it "unmans one quite" (II, 12, 1. 3). He obviously means that his emotions take over and he can no longer assume the masculine role of strength. But any reference to loss of masculinity in the poem has to recall Castlereagh and the English of the Dedication, especially when the speaker goes on to mention "Great Britain" two lines later. Adding to the division between north and south is the repeated association of natural blueness with the sunny lands and white with England.

> I recollect Great Britain's coast looks white,
> But almost every other country's blue,
> (II, 12, 11. 5-6)

As we are to see in the next episode of the sea voyage, blue is the color of the sea, the journey, the growth into experience and expansiveness (see esp. II: 68, 11. 5-6 & 70, 1. 4). But whiteness in nature is the same as that on the snowy mountains which "wax a little hoary" in Canto I, st. 134, and the cold, colorless shores of England in the final cantos (see esp. X, st. 65).

[50]var. DJ, vol. 2, p. 165, Canto II, st. 16, 11. 5-6.

[51]var. DJ, vol. 2, p. 178, Canto II, st. 42, 11. 6-8.

[52]var. DJ, vol. 2, p. 182, Canto II, st. 49, 11. 1-4.

[53]var. DJ, vol. 2, p. 195, Canto II, st. 75, 11. 5-8.

[54]var. DJ, vol. 2, p. 191, Canto II, st. 67, 1. 4.

[55]var. DJ, vol. 2, p. 193, Canto II, st. 71, l. 4.

[56]var. DJ, vol. 2, p. 194, Canto II, st. 72, l. 8.

[57]var. DJ, vol. 2, p. 194, Canto II, st. 72, l. 1.

[58]var. DJ, vol. 2, p. 209, Canto II, st. 101, l. 7.

[59]var. DJ, vol. 2, p. 183, Canto II, st. 51, ll. 4-5.

[60]var. DJ, vol. 2, p. 191, Canto II, st. 66, ll. 104.

[61]var. DJ, vol. 2, p. 170, Canto II, st. 26, ll. 1-5.

[62]var. DJ, vol. 2, pp. 163 (st. 12, l. 8) and 174 (st. 34, l. 6).

[63]See especially st. 172 where Antonia regrets that Julia falls for an unexperienced boy.

[64]var. DJ, vol. 2, p. 174, Canto II, st. 35, ll. 104.

[65]var. DJ, vol. 2, p. 175, Canto II, st. 36, ll. 1-5.

[66]var. DJ, vol. 2, p. 186, Canto II, st. 56, ll. 4-5.

[67]var. DJ, vol. 2, p. 213, Canto II, st. 108, ll. 104.

[68]var. DJ, vol. 2, p. 176, Canto II, st. 39, l. 5.

[69]var. DJ, vol. 2, p. 190, Canto II, st. 64, ll. 1-2, 7-8.

[70]var. DJ, vol. 2, p. 210, Canto II, st.103, ll. 7-8.

[71]var. DJ, vol. 2, p. 202, Canto II, st. 87, ll. 6-7.

[72]var. DJ, vol. 2, p. 203, Canto II,st. 89 (complete).

[73]var DJ, vol. 2, pp. 353 & 358, Canto IV, sts. 18 (ll. 4-8) and 27 (ll. 5-8).

[74]Although Byron would hate the mathematical orientation, the sunny-ness of the island is easily documented by statistics. Of the 47 references to the word "sun" in Don Juan listed in Hagelman and Barnes, A Concordance to Byron's Don Juan, Ithaca, N. Y., 1967, pp. 792-793, 18 come in the Haidée episode. So, while these lines make up only about 17% of the whole poem, they hold approximately 40% of the direct references to the sun. These are supplemented by six further references to "sunlight," "sunset," and the "sun's." The word "sun" is prevalent in the description of the island in all three cantos: II: sts. 115 (l. 6), 118 (l. 2), 137 (l. 4), 139 (l. 2), 140 (l. 1), 142 (l. 3), 167 (l. 3),

176 (l. 8), 182 (l. 5), 183 (l. 2), and 202 (l. 2); III: sts. 27 (l.1), 67 (l. 7), 73 (l. 2), "Isles of Greece," 1 (l. 6), "Isles of Greece," 4 (l. 6); and IV: sts. 22 (l. 2) and 54 (l. 8, var. reading).

[75]var. DJ, vol. 2, p. 247, Canto II, st. 173, l. 2.

[76]var. DJ, vol. 2, p. 256, Canto II, st. 189, ll. 2-7.

[77]var. DJ, vol. 2, p. 257, Canto II, st. 191, ll. 2-3.

[78]var. DJ, vol. 2, p. 262, Canto II, st. 198, ll. 4-8.

[79]var. DJ, vol. 2, p. 264, Canto II, st. 202 (complete)

[80]var. DJ, vol. 2, p. 220, Canto II, st. 120.

[81]var. DJ, vol. 2, p. 220, Canto II, st. 121, ll. 2-7.

[82]var. DJ, vol. 2, p. 221, Canto II, st. 122, l. 6.

[83]var. DJ, vol. 2, p. 248, Canto II, st. 175, ll. 1-6.

[84]var. DJ, vol. 2, p. 252, Canto II, st. 182, l. 5.

[85]var. DJ, vol. 2, p. 232, Canto II, st. 142 (complete).

[86]It is important to note that Zoe and Haidée (and later Juan with Leila) are characteristically charitable towards others. Haidée has "common pity" for Juan (129, l. 6) and the two women release "Their charity" and "compassion" for him (131, ll. 5-6). Later (162, ll. 4-5) Haidée's "sympathy" comes to Juan from "the soul" and the narrator authorizes their love by saying "all who joy would win/ Must share it,--Happiness was born a twin" (172, ll. 7-8). After Byron had stripped Christianity of its foolish conventions and hypocrisy, he still held to the basic lesson of Christ's love (as Byron saw it), the necessity of charity and love among men. Cf. McGann, Fiery Dust, p. 251, where the Byronic virtues of "tolerance," "mutual sympathy," and "intellectual freedom" are stressed.

[87]var. DJ, vol. 2, pp. 313 (III, 74, l. 1) and 377 (IV, 60, ll. 7-8). Cf. Henry Amundeville's lack of soul, XIV, 71, ll. 1 & 3 and chapter 7 below.

[88]var. DJ, vol. 2, p. 244, Canto II, st. 167, ll, 1-6. Cf. Thompson's interesting contention that Juan "is not so much a character as an embodiment of sheer vitality. In this sense, he is the physical manifestation of the narrator's intellectual energy; Don Juan and the speaker seem to compose a whole" ("Byron's Plays and Don Juan: Genre and Myth," p. 33).

[89]var. DJ, vol. 2, p. 245, Canto II, st. 169, l. 5.

90 Unfortunately, but inevitably, the chains of restriction also rattle louder in this chapter of Juan's life than in any before. Lambro's tyranny is more complete than even Inez'. In addition to "smuggling, and some piracy" (II, 125, l. 6) Lambro is a fisher-of-men in the worst sense.

> A fisher, therefore, was he--though of men,
> Like Peter the Apostle,--and he fish'd
> For wandering merchant vessels, now and then,
> And sometimes caught as many as he wish'd;
> The cargoes he confiscated, and gain
> He sought in the slave-market too, and dish'd
> Full many a morsel for that Turkish trade,
> By which, no doubt, a good deal may be made.
> (II, st. 126)

Lambro is the inversion of "Peter the Apostle"; his piracy and even "gain" can be forgiven or turned to romantic adventure, but the restriction of men in the "slave-market" is the worst of all evils. Here, as in the Dedication, men would be reduced to the instruments of power and become mere "morsels" and dishes (cf. Ded. 2, ll. 1 & 3, and II, 77, l. 2). In Canto III the reduction of human life becomes even more explicit.

> . . . he had chain'd
> His prisoners, dividing them like chapters
> In numbered lots; they all had cuffs and collars,
> And averaged each from ten to a hundred dollars.
>
> . . . some he sold
> To his Tunis correspondents, save one man
> Tossed overboard unsaleable (being old);
> The rest--save here and there some richer one,
> Reserved for future ransom in the hold--
> Were link'd alike, as for the common people he
> Had a large order from the Dey of Tripoli.
>
> The merchandise was served in the same way,
> [III: 15 (ll. 5-8), 16 (ll. 2-8), & 17 (l. 1)]

The evil spectre of restraint in Byron's poetry again rises before the reader; men are here "chain'd," divided "like chapters," held in "cuffs and collars," priced, discarded, "link'd," and in general treated like "merchandise." Lambro, like the English, is obsessed with "deceit," "command," and revenge [III: 41 (l. 6), 47 (l. 1), & 58 (ll. 1-8)].

Lambro's tyranny is added to that of others. Castlereagh returns near the end of the second canto to oppose the energetic life of the island world.

> And oh! that quickening of the heart, that beat!
> How much it costs us! yet each rising throb
> Is in its cause as its effect so sweet,
> That Wisdom, ever on the watch to rob
> Joy of its alchymy, and to repeat
> Fine truths; even Conscience, too, has a tough job
> To make us understand each good old maxim,
> So good--I wonder Castlereagh don't tax 'em.
> (II, st. 203)

The contestants are again forced to take sides: the instinctual, uninhibited life of the early cantos versus the restraints that control life. According to this stanza, as in the poem as a whole, the movement of life through feelings is evidenced in "that quickening of the heart, that beat," "the rising throb . . . in its cause as its effect so sweet," and basic romantic "Joy." But repression always spoils the primitive act; "Wisdom," "fine truths," "each good . . . maxim," and "even Conscience" "rob" man of his natural joy. As in the Dedication, Castlereagh's tyranny looms as a "tax" on the natural life.

The Lakers return to receive their periodic denunciation from the narrator; Southey, Wordsworth, and Coleridge again stand out as differentiated from the free life of the island (III, sts. 93-100, "moral geography" is a suggestive term for the form Don Juan takes, see 94, l. 2). Unlike the flowing, natural life of the island, these poets build "a formidable dyke" to isolate themselves into "so few . . . elect" (III, 95, ll. 1 & 6). Where the island is full of natural profusion, these poets have only "stale Virginities" and their "new births" are "proved . but dropsies" (III, 95, ll. 7-8). Wordsworth and Southey answer the vitality of the island with boring epics and long, unproductive sleeps [III: 97 (ll. 1-8) & 98 (ll. 1-3)]. As in the Dedication, Wordsworth is unhealthily narrow--he lives with the lakes, boats, and waggons (III: 98, l. 4-100, l. 8). To the life of the other forms the poets add only their otiose "trash" (III, 100, l. 3). Once again, through the description of these poets, the reader recalls the folly-by-restraint of the Dedication and sees, in miniature, the life of the journey ahead.

[91]var. DJ, vol. 2, p. 293, Canto III, st. 35 (complete).

[92]var. DJ, vol. 2, p. 292, Canto III, st. 32. Byron, like Browning, uses Christian symbols in many ways to support the meaning of the immediate context.

[93]var. DJ, vol. 2, pp. 313 (III, st. 74, l. 1) and 316 (III, st. 78, l. 3).

[94]var. DJ, vol. 2, p. 304, Canto III, st. 56 (complete).

[95]var. DJ, vol. 2, p. 320, Canto III, "Isles of Greece," st. 1 (complete).

[96]However, as we reach the end of Canto III and begin Canto IV there is a growing sense of restriction. As Haidée and Juan seem doomed to failure, images of restriction appear more frequently. Adding to the tyranny of Lambro on the island is the poet who appears as a carbon copy of Southey. This poetester seeks fame, writes bad, ordered poetry, loves his pay, and is a turncoat and sycophant (III, sts. 79 & 80; see also III, sts. 81-86). He now appears, like a double of Southey, on the sunny isle itself. Then restriction comes into the mind of a creature of the sun; Haidée dreams in terms of coldness, restriction, and death: she is "Chain'd to a rock" (IV, 31, l. 2), pursues a "white" "sheet" which is reminiscent of the white-capped mountains and forecasts

again the whiteness of the English coastline (IV, 32, ll. 4 & 6), and is transported to a cave "hung" with the hardness and coldness of "marble icicles," "sharp rocks," and water which "froze to marble as it fell: (IV, 33, ll. 7-8). When she finds Juan "cold, and lifeless," "Pale as the foam," only to have him finally changed into the personification of oppression, Lambro (IV; 34, ll. 1-2 & 35, ll. 1-8). Although it is, like all the sunny lands of the early cantos, a land of life and freedom, the Haidée episode more than any of the preceding ones reveals the ominous images of hardness, coldness, sharpness, paleness, and lifelessness.

The hints of the inhibited behavior is also carried as before in single words and subtle references. The English character is recalled by direct statements about the English as war-mongers and Cretan-like, their unintelligibility and bad poetry, and their fashions and fools [II: 56 (ll. 1-8), 165 (ll, 3-8), and 166 (ll. 1-8)]. They become "Briton's" and "Franks" (III, 18, l. 4 & "Isles of Greece," 14, l. 1); their blue-stockings stand out (II, 205, l. 4); their prime ministers, attorneys, laureates, and Guelphs reveal themselves as instruments of social pressures [III: 14 (ll. 3 & 8), 26 (l. 2), 47 (l. 8), and 68 (ll. 6 & 8)]; Lambro goes (like Castlereagh) "from a slave to an enslaver" with his "love of power, and rapid gain of gold,/ The hardness by long habitude produced" [III, 53, l. 8 (cf. Ded., 15, ll. 3-4) and III, 54, ll. 1-2]; and the English climate shivers the sunny lands in "the English climate of our years" (II, 214, l. 8) and "our sober clime" (IV, 6, l. 1). Restriction comes in various repeated forms: mathematics and its exactness (III, ll. 1-8 and III, 40, ll. 5-6), lakes vs. oceans (II, 177, l. 8), snow and white walls that contrast with the white purity of Juan and Haidée [II, 147, l. 3 and III: 21 (l. 2), 27 (l. 1), 32 (l. 1) and 76 (l. 4)], the hardness of stones and rocks [II: 115 (l. 6), and III: 58 (l. 4), "Isles of Greece," 4 (l. 1), and 89 (l. 6)], and tyrants, slaves, and bonds [II, 200, l. 2, and III: 7 (l. 5), "Isles of Greece," 3 (l. 6), 6 (l. 2), 10 (l. 6), 11 (l. 5), 12 (ll. 1, 3, 5, &6), & 16 (l. 5), and IV; 30 (l. 6) & 65 (ll. 1 & 8)]. Also, the Dedication and its fools are recalled in references to turncoats [III: 79 (ll. 3-4) (cf. Ded., 1, ll. 3-4), 80 (l. 1), 81 (l. 1), 85 (l. 4), and 94 (l. 3)], and mystery and bad poets (II, 124, ll. 3-4 and III, 82, l. 5). Juan's feminine and impersonal dress forecasts his later relegation to social roles (II, 133, ll. 3-5; II, 160, ll. 1-8; and III, 77, ll. 1-2). Even references to islands gain two significances; they are associated with this island of passion and the Greek isles of freedom, but "island" also brings to mind the English land and the narrow experience of the Lakers [II: 127, (ll. 1-2), 128 (l. 2), & 154 (l. 1) and III: 19 (l. 8), 13 (l. 4), 39 (l. 2), 81 (l. 8), 83 (l. 4), "Isles of Greece, 1 (l. 1) and IV; 65 (l. 7), 72 (l. 1), & 73 (l. 2)]. The restraints to Juan and Haidée are much more plentiful than those faced by Juan in the earlier episodes.

[97]var. DJ, vol. 2, pp. 221 (II, 123, l. 5), 233 (II, 144, ll. 7-8), and 290 (III, 28, ll. 3-8).

[98]var. DJ, vol. 2, pp. 226 (II, 132, ll. 7-8), 336 (III, 104, ll. 4-5), and 382 (IV, 70, ll. 7-8).

[99]var. DJ, vol. 2, pp. 251 (II, 181, ll. 1-2), 271 (II, 216, ll. 4-6), 274 (III, 1, l. 1), 282 (III, 12, ll. 1-8), 331 (III, 96, ll. 1-6), 332 (III, 97, ll. 7-8), 341 (III, 110, ll. 1-4), 342 (III, 111, ll. 1-5), 346 (IV, 5, ll. 4-8), 366 (IV, 42, ll. 1-2), and 384 (IV, 74, ll. 1-8).

[100]var. DJ, vol. 2, pp. 218 (II, 118, l. 7), 237 (II, 152, ll. 3-8) & 356 (IV, 24, ll. 1-8), 238 (II, 155, ll. 1-8), 242 (II, 164, ll. 5-8), 250 (II, 178, ll. 1-8 & 179, ll. 1-8) & 372 (IV, 53, ll. 1-8), 257 & 259 (II, 191, ll. 1-8 & 194, ll. 5-8), 287 (III, 22, ll. 5-6), and 288 & 312 (III, 25, l. 6 & 72, l. 8).

[101]var. DJ, vol. 2, p. 268, Canto II, st. 209, l. 1.

[102]var. DJ, vol. 2, p. 269, Canto II, st. 211, ll. 1-5.

[103]var. DJ, vol. 2, p. 268, Canto II, st. 209, ll. 5-8.

[104]var. DJ, vol. 2, pp. 303 (III, 55, l. 1), 326 (III, 87, l. 3), and 383 (IV, 73, ll. 1-2).

[105]var. DJ, vol. 2, pp. 337 (III, 105, ll. 1-8) and 339 (III, 109, l. 3).

[106]var. DJ, vol. 2, p. 328, Canto III, st. 91, ll. 1-3.

107 [107]var. DJ, vol. 2, p. 347, Canto IV, st. 7, ll. 1-6.

[108]var. DJ, vol. 2, p. 271, Canto II, st. 215 (complete).

[109]In these cantos see, for example, III, 2, ll. 108; III, 5, ll. 3-8; III, 7, ll. 1-6; III, 13, ll. 5-6; III, 50, ll. 1-6; IV, 2, ll. 1-8; IV, 3, ll. 108; IV, 8, ll. 6-8; IV, 11, ll. 1-6 & 12, ll. 1-5 (see also note to 12, ll. 3-4, var DJ, vol. 4, p. 108); IV, 15, ll. 1-8; and IV, 71, ll. 2-8.

[110]See note 109 above; III, 60, ll. 1-8 where the narrator worries about his dinner being intruded upon, the weight of women, and money; and IV, 75, ll. 3-4 where he is conscious, even sensitive, to others' opinions.

[111]var. DJ, vol. 2, p. 349, Canto IV, st. 10, l. 8.

[112]var. DJ, vol. 2, p. 348, Canto IV, st. 9, ll. 4-8.

[113]var. DJ, vol. 2, pp. 373-374, Canto IV, sts. 54 (ll. 7-8), 55 (ll. 1-8), and 56 (ll. 1-8).

[114]It is clear throughout these cantos that these people are also sinful. The difference, of course, is that the southerners retain vitality and freedom in their falls. See III, 1, ll. 5-8; IV, 45, ll. 5-8;

and especially IV, 73, ll. 5-8 (on Haidée).

> If she loved rashly, her life paid for wrong--
> A heavy price must all pay who thus err,
> In some shape; let none think to fly the danger,
> For soon or late Love is his own avenger.

Here, in the southern climes, "Love is his own avenger" whereas the northerners (as we will see) use social instruments of oppression. As Byron said of himself in Murray's Correspondence, vol. 1, p. 276, "for this I can plead no excuse, except passion, which is none" (Letter to Lady Melbourne, Oct. 7th, 1814).

CHAPTER VI

THE JOURNEY TO ICE AND RESTRAINT: THE MIDDLE CANTOS, IV-X

> A stranger loves the Lady of the land,
> Born far beyond the mountains, but his blood
> Is all meridian, as if never fanned
> By the black wind that chills the polar flood.
>
> My blood is all meridian; were it not,
> I had not left my clime. . . .
> [Stanzas to the Po, sts. 11 (ll. 1-4) & 12 (ll. 1-2), Poetry, IV, p. 547]

The middle cantos emphasize the shift in Don Juan from freedom to restraint. In the first episodes life, though fallen, had a youthfulness and vitality that are associated in the narrative with southern life. The personal rewards of this life are found in the motion and the self-expression of its people. But beginning with Juan's life as a slave the externals move in on this freedom, and society as a repressive force begins to take charge. Johnson, Juan's companion, differentiates between the two kinds of fall.

> 'Most men are slaves, none more so than the great,
> To their own whims and passions, and what not;
> Society itself, which should create
> Kindness, destroys what little we had got:
> To feel for none is the true social art
> Of the world's stoics--men without a heart.'[1]

The world of Don Juan is everywhere a fallen one, but the lives of the earlier cantos held to the beauty of their passionate failure--they were "slaves . . . to their own whims and passions." Now, with Juan's confinement, the secondary evil, society, begins to assert its deadly alienation. "Society," which should bring men together and thus "create/ Kindness," only "destroys what little we had got." As the worlds of

Juan's adventure become more society-oriented, the "men without a heart" come to teach him "To feel for none." In short, while the failures of the earlier episodes were unavoidable and innocently unintentional, the middle cantos put forth society's "purposed cage."[2]

Within the cantos a deterioration is also sensed; the restriction continues as Juan journeys northward. As the ninth canto ends in frigid Petersburg with icy Catherine the reader sees that those societal inhibitions are even greater than those imposed on Raucocanti and his fellow passengers. If the Turks and the tyrants of the fifth and sixth cantos seem oppressive, the colder lands of the north can only bring worsening conditions.

> The Turks do well to shut--at least sometimes--
> The women up--because in sad reality,
> Their chastity in these unhappy climes
> Is not a thing of that astringent quality,
> Which in the north prevents precocious crimes,
> And makes our snow less pure than our morality;
> The sun, which yearly melts the polar ice,
> Has quite the contrary effect on vice.
>
> Thus in the East they are extremely strict,
> And Wedlock and a Padlock mean the same;
> Excepting only when the former's pick'd
> It ne'er can be replaced in proper frame;
> Spoilt, as a pipe of claret is when prick'd:
> But then their own Polygamy's to blame;
> Why don't they knead two virtuous souls for life
> Into that moral centaur, man and wife?[3]

Despite all the tyranny and hated oppression in these cantos, the people of the south still retain much of the freedom of the early cantos. "The sun" tends to promote "vice" so that "their chastity in these unhappy climes/ Is not a thing of . . . astringent quality." Though they too are ultimately "unhappy," "their own Polygamy" suggests a freedom of manner and expression less in evidence in the north. On the other hand,

the lands of "snow" and "ice" that are seen in detail by the end of the middle cantos have a pretense to "morality" which is presumptuous, unreal, and counter to the sense of life of the earlier cantos. The "astringent quality" of the "north" wants to create monsters, to "knead two virtuous souls for life/ Into that moral centaur, man and wife." As the narrator says in Canto VI, the strife between man and wife is still of "much less import in that clime" of some freedom "Than where two wives are under an embargo" in the north.[4]

Thus, while the shift from south to north is gradual and complex, the middle cantos are the most transitional. Juan, the harem ladies, and Johnson still retain a vitality that recalls the earliest cantos, and the mind and spirit of man are still praised as triumphant. But at the same time suppression now becomes a social function and is thus beyond the control of individuals. The temporary bonds and chains of the slave market in Canto IV become the ice and royalty of a whole social system and environment in Petersburg. By the end of Canto IX it is clear that the sunny world of Seville and Cadiz is forever lost in the deterioration of the travels into the snow and ice.

The Harem and Social Repression

Juan's new adventure begins with the hero "bound," "stowed" "under hatches," "Wounded and chain'd,"[5] and "fetter'd, 'cabin'd, cribb'd, confined.'"[6] This sense of imprisonment is key to this episode as well as the rest of Don Juan, for the repression that had previously been only suggested or comically inflated becomes here a real threat to life. The diction and imagery, the characters and setting, and the narrator's asides all point toward the new oppressive weight of social forces.

The light, sun and openness of the early cantos give way to coldness, hardness, confinement, and tyranny in the middle cantos. There is more than parody of romances when Byron has Baba call the Sultan "'The Sun himself'" and Gulbeyaz "'Bride of the Sun'";[7] the free life of the sun is now in the control of tyrants like Gulbeyaz. The world of the harem sequence is frozen and hard; it is characterized in terms of frost, snow, cold, Autumn, Iron, the North Pole, and stone. But even more complete is the feeling of confinement carried in images of incarceration and oppression: captives, cells, chains, slaves, sale of human beings, bonds, dens, prisons, dungeons, walls, fetters, and compartmentalization. Social tyranny and system are especially reflected in the language of despotism, mathematics, economy, and the law: science, the markets, command, calculation, mastery, money, uniformity, debt, imperialism, legitimacy, royalty, precision, suits, rights, claims, discounts, accounts, monopoly, tyranny, and law. Finally, Russia, England, and their people are brought to mind not only by direct references to them but also by every note of emasculation, attack on blue-stockings, mention of bad writings, or description of a renegade.[8] The shift in imagery thus reflects the movement in the poem from freedom and light to coldness and northern restraints as foreshadowed in the Dedication.

At times the preoccupation with the northern attributes becomes more pronounced and extended. The description of the fourth sleeping girl of the harem, for example, concentrates on her northern qualities.

> A fourth as marble, statue-like and still,
> Lay in a breathless, hushed, and stony sleep;
> White, cold and pure, as looks a frozen rill,
> Or the snow minaret on an Alpine steep,
> Or Lot's wife done in salt,--or what you will;--[9]

The repetition of coldness and hardness again stands out; her beauty is undercut by the northern frigidity of "White, cold," "frozen rill," and "snow minaret" while she is formed as "marble, statue-like and still," "in a breathless, hushed, and stony sleep," and like "Lot's wife done in salt." The motion and life of the south are conspicuously absent in the sleep of this captive. Later, through the description of the northern coldness of Catherine we are prepared for the freezing world of Russia. After his morning ritual, the Sultan hears of "the Russians," "Catherine's reign," and Catherine herself, "greatest of all sovereigns and w--s."[10] Then, the narrator's half-serious suggestion of a union between the Sultan and Catherine emphasizes the identification of the two tyrants. In the final order the two symbols of suppression stand juxtaposed: "his Highness" faces "This modern Amazon and Queen of Queens."[11] Thus the suggestion of further tyranny adds to that already present in the harem scenes. Supporting these longer references to the northeners is the narrator's harangue addressed to the blue-stockings. He satirizes their power in a mock appeal for their approval, reduces their uniforms to the ridiculous by concentrating on a description of the blue-ness of their stockings, and finds beauty only in "Lady Daphne." In the same context Wordsworth and Southey come in for their punishment. Southey becomes a nondescript poet, "some one somewhere," whom the narrator misquotes in a final act of discourtesy. Wordsworth, on the other hand, seems surrounded with associations that resemble the English of the Dedication. Immediately preceding "Wordy" are (1) the lack of identity in the narrator's recollection of his days as a stereotype, "A ball-room bard, a foolscap, hot-press darling," and (2) the narrowness and confine-

ment of Yorick's starling's call "'I can't get out.'"[12] As if these insults weren't enough, Wordsworth again is isolated from the common man for "the world won't read him."

All these references to cold, more restricted life lead to the narrator's repeated distinction between south and north.

> As they were plodding on their winding way
> Through orange bowers, and jasmine, and so forth:
> (Of which I might have a good deal to say,
> There being no such profusion in the North
> Of oriental plants, 'et cetera,'
> But that of late your scribblers think it worth
> Their while to rear whole hotbeds in their works
> Because one poet travelled 'mongst the Turks):[13]

The south is again characterized by a natural "profusion" of life represented in the "orange bowers, and jasmine, and so forth." But the life of "the North" that increasingly asserts its influence on Juan and the lands of his travels is the antithesis. Its "hotbeds" come only in the works of "scribblers" who cheapen, distort, and overwrite the natural reality. The south lives its naturally profuse life, but this life comes to the northerners as only a vicarious, overwrought thrill.

The fall from the natural beauty of the early cantos is reflected in the shift toward the grotesque in the setting. The palace is far from the natural profusion of Seville, Cadiz, and Lambro's estate.

> It was indeed a wide extensive building
> Which opened on their view, and o'er the front
> There seemed to be besprent a deal of gilding
> And various hues, as is the Turkish wont,--
> A gaudy taste; for they are little skilled in
> The arts of which these lands were once the font:[14]

The symmetry and beautiful excess of the earlier cantos is not of the same world as this "gaudy taste." Even more disconcerting is the meaninglessness of this wealth, as the narrator wonders of one "quarter" of the palace.

> Though full of all things which could be desired,
> One wondered what to do with such a number
> Of articles which nobody required;
> Here wealth had done its utmost to encumber
> With furniture an exquisite apartment,
> Which puzzled nature much to know what art meant.[15]

The inoffensive completeness of a Haidée-Juan party is lost here on "articles which nobody required" and "wealth" which "had done its utmost to encumber." Art and nature are inharmonious throughout. And, if a fine piece like a carpet is found, the disrespectable subjects of the rulers (like the eunuch Baba) turn its "wonder" into a meaningless possession.[16] The palace is guarded by "misshapen pigmies, deaf and dumb--/ Monsters, who cost a no less monstrous sum."[17] The final image is of a "confusion," "disarray," "dazzling mass," "litter"--a world with "taste not much."

> A rich confusion formed a disarray
> In such sort, that the eye along it cast
> Could hardly carry any thing away,
> Object on object flashed so bright and fast;
> A dazzling mass of gems, and gold, and glitter,
> Magnificently mingled in a litter.
>
> Wealth had done wonders--taste not much; such things
> Occur in orient palaces, and even
> In the more chastened domes of western kings
> (Of which I have also seen some six or seven)
> Where I can't say or gold or diamond flings
> Great lustre, there is much to be forgiven;
> Groups of bad statues, tables, chairs, and pictures,
> On which I cannot pause to make my strictures.[18]

The natural order and harmonious profusion of the world is distorted by the gaudy tastelessness of this tyrannical order.

This social repression is most obvious in its effect on character. Juan, though he retains some freedom, feels the burden of the new restraining forces. As he comes out of "his dull cabin" the contrast be-

tween the past freedom and the present bondage is distinct.

> Don Juan, here permitted to emerge
> From his dull cabin, found himself a slave,
> Forlorn, and gazing on the deep blue surge,
> O'ershadow'd there by many a hero's grave;[19]

The romance and natural power of the ocean is the same that held Juan earlier, but he is now isolated from it. Once free, he "found himself a slave"; once a child of wonder, he has become the inhabitant of a "dull cabin." His natural impulses are suppressed even in his relationships with women, as when he doesn't respond to his fellow captive, the "Romagnole":

> . . . as natural her hand
> Touch'd his, nor that--nor any handsome limb
> (And she had some not easy to withstand)
> Could stir his pulse, or make his faith feel brittle;
> Perhaps his recent wounds might help a little.[20]

Juan clings to his freedom with a childish innocence and singular purpose that give him some sympathy, but the odds are becoming overwhelming.[21] Through the elaborate ritual of "metamorphosis" and "transformation" Juan's identity is stripped from him.[22] Juan gradually moves toward a social role and away from his natural state, and most indicative of this shift are the different costumes he wears. Haidée gave him a few women's things, but here he takes on the complete feminine appearance. The initial basis of this transformation is an alienation and lack of personal contact among individuals; Baba expresses this lack of sentiment very cogently.

> 'What you may be, I neither know nor care,'
> Said Baba; 'but pray do as I desire:'[23]

Though clearly founded in comedy, this charge is a serious one; Juan calls this act an unsexing and Baba is close to making Juan into another

Castlereagh, leaving him with "no sex at all."[24] By becoming "a maid" and feminine, Juan gives up completely his natural role as passive, but masculine, ideal. Except for the quarreling over point of view between Johnson and Juan, the "transformation" is complete in stanza 80.

> And now being femininely all arrayed,
> With some small aid from scissors, paint, and tweezers,
> He looked in almost all respects a maid,
> And Baba smilingly exclaimed, 'You see, sirs,
> A perfect transformation here displayed;
> And now, then, you must come along with me, sirs,
> That is--the Lady' . . .[25]

Social repression reaches a new high and thoroughness in the poem at this point; the central concern has shifted from internal failure to external evils.

Juan's fellow slaves, the singers, are also indicative of the shift from freedom to restraint.[26] Through Raucocanti's prejudice in favor of the women and against the men there is evidence that the troupe were natural southerners. In all their diversity they form a composite "tribe" of "Italians,"[27] that is, they have the wild freedom of the south. Through their trials they hold an essential vitality that is reflected in Raucocanti's prediction.

> . . . . . if the Sultan has a taste for song,
> We will revive our fortunes before long.[28]

But they have been "sold by the impresario at no high rate" and their fellowship forms in the later stanzas of Canto IV only the bonds of "fellow captives."[29] They, like Juan, must lose a fond, sunny earlier existence.

> . . . each threw
> A rueful glance upon the waves (which bright all
> From the blue skies derived a double blue,

> Dancing all free and happy in the sun),
> And then went down the hatchway one by one.[30]

The life of Italy and freedom had been as natural as the blueness of sea and sky that were in the past cantos; the singers had been true southerners by their "Dancing all free and happy in the sun." But, in line with the movement of life and the structure of Don Juan, they must fall into the social prisons as they descend "down the hatchway one by one."

Gulbeyaz is, of course, the personification of this social suppression. She is "lofty," "overpowering," and a creature of "force."[31] Her eyes especially reveal that her feelings are inexorably tied to power, she is "half-voluptuousness and half command," "Passion and power."[32] Gulbeyaz is especially full of "self-will," consciousness of her "station," "The law," and is associated with the "'perpetual motion'" of a machine-like Castlereagh.[33] Finally, she is married to the Sultan, who is never divorced from prisons: he was "Snatched from a prison to preside at court," and keeps his ninety-eight offspring locked up for the appropriate marriage, throne, or death.[34]

As the environments get more confining the narrator sides more consistently with the free nature of man.[35] It is hard to see him in the role of outcast or Englishman. He still reminds the reader of the disillusioning nature of life and correspondent structure of Juan's life, but primarily he relishes his sexuality, identifies himself with Italy and freedom, and exemplifies his unsystematic nature in his carefree handling of the poetic form.

Throughout the harem sequence the narrator with chorus-like regularity still insists on the movement of life from freedom to despair.

Once again he is a writer weary of the "poetic war" and sure of nothing "Save change."[36] He prefers the poetic "life . . . At once adventurous and contemplative" of "Men who partake all passions as they pass,/ Acquire the deep and bitter power to give/ Their images again as in a glass,/ And in such colours that they seem to live," but he is resigned to the knowledge that "the fortunes of all books" rely on impressions and whims of the "Benign ceruleans of the second sex."[37] The magic of "'Mary'" is relegated to "the realms of fairy," "All feelings [are] changed," he grows "sad," and then even his "tale" grows "cold."[38] Though he gave his "heart" in the glory of free youth, in his more mature years "worlds could never/ Restore me those pure feelings, gone for ever."[39] Despite all the variety and inclusiveness he insists that "The moral of this composition" is found in the necessary movement from "headlong passions" to "their proper woes."[40] He, like Johnson, shows us that "the way . . . of all flesh" is from "feelings warm and prospects high" to disillusionment in life itself.[41]

But most of all the narrator embodies the passionate life of the poet. He brags of his knowledge of love "in a meridian clime" ("With us there is more law given to the chase,/ But here a small delay forms a great crime"), loves innuendo, sees himself as sensuous in action as well as description, reveals his love-struck bleeding heart, and again descends to the bawdy.[42] His love of freedom is, however, broader than the desire to break with convention. He once again associates himself with that Italian freedom first outlined in the Dedication: Ravenna, Dante, and the Italian life style are the ideals that he repeatedly revels in and thus projects as alternatives to the harem.[43] And, though he makes a

point of identifying himself with the fallen, common man, the narrator sees himself as primarily "free."

> Kind reader! pass
> This long parenthesis: I could not shut
> It sooner for the soul of me, and class
> My faults even with your own! which meaneth, Put
> A kind construction upon them and me:
> But that you won't--then don't--I am not less free.[44]

Even though he seeks "a kind construction" among men, under no conditions will he accept a world that will make him "less free." Then, in a moment of religious fervor, the narrator identifies his poetic creation and act with the force of liberty which opposes the tyranny symbolized by "Petersburgh."

> . . . now rhymes wander
> Almost as far as Petersburgh, and lend
> A dreadful impulse to each loud meander
> Of murmuring Liberty's wide waves, which blend
> Their roar even with the Baltic's. . . .[45]

This poetic form once again becomes indicative of his freedom; each surprising shift, unconventional technique, or shocking statement establishes more securely the uninhibited act that is the central value of the satire. Here he intervenes with mock earnestness between the reader and publisher, nervously brags of length and redundancy in his poem, makes a mock denunciation of immorality and pretense to his own moral purpose, apologizes when he descends to the requirements of form, appeals to the reader's vanity, irreverently uses the epic formulas, bends the form under the pretense of "Truth," disregards the necessities of plot, and brashly leaves the essential dramatic moments to the reader's assumptions.[46] The narrator's sexual and emotional freedom is once more matched by his poetic license.

Oppression comes center stage with the harem episode. Inevitable personal inadequacies become perverted by the restraining, chaotic en-

vironment of the Palace and its inhabitants. Juan's passionate nature finds bonds that continually threaten to remold him into a social instrument. But Juan and the narrator rebel into personal liberties and the isolation of the individual spirit and mind. Freedoms and knowledge can be gained, but at the same time the pure innocence of natural passion fades as the journey from sun to ice continues.

War: Its Chains and Ice

The war cantos, seven and eight, move even closer to the folly of the English. Just as Ismail is dark and cold in its distance from the sun, both the Turks and Russians take on the characteristics of folly-by-repression in the north. Similarly, in his obsession with English matters the narrator begins to identify himself--in both dogma and literary form--with revolutionary freedoms. As the forces of repression gain supremacy, freedom is forced to take a more radical and peripheral position.

In the environment of war, the sun loses its natural powers and Ismail becomes strikingly cold and dark. As the story begins to unfold, the natural order falls victim to human tyranny.

> But now the town is going to be attacked,
> Great deeds are doing--how shall I relate 'em;
> Souls of immortal generals! Phoebus watches
> To colour up his rays from your despatches.[47]

Where Seville, Cadiz, and even the voyage at sea had the security and joy of union with natural forces, the subservient sun ("Phoebus") over Ismail takes the "colour" of "his rays" from the despotic "despatches" of "generals." The result is a growing sense of darkness. The battle

is on a "night . . . dark," in a "thick mist," and "the clouds . . . close/ With thick'ning canopy the conflict o'er."[48] "Don Juan's first of fields" is "In the chill dark" and surrounded by "dull clouds."[49] As the battle intensifies "sulphury clouds began to smother/ The breath of Morn and Man."[50] When Juan finds Leila he waxes "Colder/ As he turned o'er each pale and gory cheek," then finds her "chill as they."[51] In his ironic portrayal of the Russian's abstinence from ravishing the foe, the narrator attributes the low number of victims to "The season's chill," "their long station/ In winter's depth," and "cold weather."[52] The six old women were attacked, he says, because there was no "spark/ Of light to save the venerably chaste."[53] The war of Don Juan is frigid and black.

> Hark! through the silence of the cold, dull night,
> The hum of armies gathering rank on rank!
> Lo! dusky masses steal in dubious sight,
> Along the leaguered wall and bristling bank
> Of the armed river, while with straggling light
> The stars peep through the vapours dim and dank,
> Which curl in curious wreaths--How soon the smoke
> Of Hell shall pall them in a deeper cloak![54]

Accompanying this movement into a more northern land are the continuing restraints first felt so strongly in the harem episode. Like Gulbeyaz, Suwarrow finds that "every thing seemed resting on his nod."[55] The Prince's cause isn't "one to which a good heart could be partial,/ Defence of freedom, country, or of laws"; his motivation is the oppressive "mere lust of power."[56] The Prince's letter shows him to be a reflection of his sunless environment, a "spoiled child of the Night."

> The fiat of this spoiled child of the Night
> (For Day ne'er saw his merits) could decree
> More evil in an hour, than thirty bright
> Summers could renovate though they should be
> Lovely as those which ripened Eden's fruit.[57]

The unnatural tyranny of the Prince is, like the world of this battle, without the "merits" of "Day." The natural force represented in the words"Summers" and "Day" is perverted and deflected by the repression now in control in the poem. Juan is "held . . . in command" by General Lascy,[58] the world of men is worse than that of brute animals because men are controlled by "sovereigns, who employ/ All arts to teach their subjects to destroy,"[59] and men become mere possessions, "cattle," "harvests," "Grass," or "corn."[60] Those who live in cities are "In cities caged,"[61] and the widows who want to learn of the beginning of the ravishing are "birds long caged."[62] Suwarrow's letter sums up the nature of Ismail; a "Polar melody," or song of the north, his note characterizes northern life in its union of the power of tyranny with the heresy of legitimacy.

> 'Glory to God and to the Empress! (Powers
> Eternal!! such names mingled) 'Ismail's our's'[63]

Out of these bonds comes the northern temperament that is within the poem clearly related to the English of the Dedication and conclusion. The fortification at Ismail is death-prone rather than life-giving since the palisades were "placed as to impede the fire of those/ Who held the place, and to assist the foe's."[64] The Turks, like the Lakers, lack general experience and thus appear foolish from a disinterested point of view.

> But from the river the town's open quite,
> Because the Turks could never be persuaded
> A Russian vessel e'er would heave in sight;[65]

But the Russians are just as representative of the increasing northern manner. Through his feigned desire to list the Russian soldiers the

narrator regrets the lack of identity in the armies, the same loss of self as in the Lakers and Castlereagh in the Dedication.

> How shall I spell the name of each Cossacque
> Who were immortal, could one tell their story?
> Alas! what to their memory can lack?
> Achilles' self was not more grim and gory
> Than thousands of this new and polished nation,
> Whose names want nothing but--pronunciation.[66]

But most of all, like Castlereagh's ceaseless machine, war finds little value in individual, particular realities. Where the south had revelled in vitality and personal indulgence, the north counters with impersonal social and general systems. The Russians "Little cared . . . for Mahomet or Mufti,/ Unless to make their kettle drums a new skin/ Out of their hides, if parchment had grown dear,/ And no more handy substitute been near."[67] And the "stupidity" and "cupidity" of the engineers and contractors lead in their lack of concern for individual lives to an even greater death toll.[68] Suwarrow in a typical northern style deems "Human clay but common dirt";[69] like history, Suwarrow is part of the general inversion which prefers the general to the particular, the public to the private, the unfeeling to the felt.[70] Ismail is generally a land "where each tie that can bind/ Humanity must yield to steel and flame."[71] With northward movement necessarily comes fragmentation of self and isolation of man from his fellowmen.[72]

The narrative again supports the increasing northern and Englishness of the journey. He still brings before the reader images of emasculation,[73] unnaturalness,[74] illegitimacy,[75] and "frost and snow."[76] But as Juan moves toward the north, the narrator concentrates more and more on the English and Englishness. He of course still carries on his personal quarrels with Castlereagh and his oratory,[77] publishers like

"Longman" and "John Murray,"[78] "Cockneys of London,"[79] and the most self-serving of them all, "great George."[80] But the English as a people control the attention of the narrator: among the mercenaries "were several Englishmen of pith";[81] the English are deceitful and unrealistically bellicose in their attitude toward the French;[82] they have lopsided priorities, fantasies on social problems, and loss of direction;[83] as a people they fail to have the good intentions of a simplistic naif like Juan;[84] and their national heroes are (like Wellington) fortunate opportunists who become social burdens.[85] More than ever before the narrative fixates on England in phrases like "Our British friend,"[86] "Britain's youth,"[87] "An English naval officer,"[88] and "Wellesley's glory."[89] The narrative thus suggests that the return to an English subject is imminent and consequently foreshadows the deepening of the satire as the journey proceeds from cold Russia to colder England.

In conjunction with the description of a more northern subject, the narrator's freedom of life and literary form become more distinctly opposed to and differentiated from his subject.[90] The form of his work still suggests the narrator's free nature: he says the work is undefinable, claims he is insensitive to criticism, challenges the reader's memory, abuses grammar, brags of the power of his verse, doesn't "much pique" himself upon "Orthography," makes the pretense to unique verisimilitude, and makes a smug aside on the use of vulgar language.[91] Indicative of this display of recklessness are two stanzas from the last of Canto VIII.

> Reader! I have kept my word,--at least so far
> As the first canto promised. You have now
> Had sketches of love, tempest, travel, war--
> All very accurate, you must allow,

> And Epic, if plain truth should prove no bar;
> For I have drawn much less with a long bow
> Than my forerunners. Carelessly I sing,
> But Phoebus lends me now and then a string
>
> With which I still can harp, and carp, and fiddle.
> What further hath befallen or may befall
> The hero of this grand poetic riddle,
> I by and bye may tell you, if at all:
> But now I choose to break off in the middle,
> Worn out with battering Ismail's stubborn wall,
> While Juan is sent off with the dispatch,
> For which all Petersburgh is on the watch.[92]

Once again the narrator makes himself representative of the free life he desires for others. Liberated from conventional restraints, he brags of the accomplishments of the work, his fulfillment of his promises, and his supra-epic accuracy. Having associated himself with the warm inspiration of "Phoebus," the narrator can unabashedly toy with the preferences of the reader when he says "I by and bye may tell you, if at all." Again, through the narrator's cavalier treatment of his poetic form, he can "choose to break off in the middle" and make his poem into "this grand poetic riddle." The speaker retains his position as authority on matters of love and marriage,[93] and Greece is still representative of the freedom to be achieved.[94] But as the folly of the story he tells becomes more devastating and life-destroying, he associates himself with more radical politics. In Canto VIII he allows that revolution is necessary and then casts himself in the role of revolutionary prophet.[95] Once the freedom and vitality are gone from his narrative, the narrator and the environment of Ismail are poles apart.

The distance of the journey from Seville, both geographically and ethically, is no where better outlined than in the first two stanzas of the cantos on Ismail. Through a seeming digression, the narrator

reveals the subtle, but distinct, shift his satire has taken.

> Oh Love! O Glory! what are ye? who fly
> Around us ever, rarely to alight;
> There's not a meteor in the Polar sky
> Of such transcendant and more fleeting flight.
> Chill, and chained to cold earth, we lift on high
> Our eyes in search of either lovely light;
> A thousand and a thousand colours they
> Assume, then leave us on our freezing way.
>
> And such as they are, such my present tale is,
> A non-descript and ever varying rhyme,
> A versified Aurora Borealis,
> Which flashes o'er a waste and icy clime.
> When we know what all are, we must bewail us,
> But ne'er the less, I hope it is no crime
> To laugh at all things--for I wish to know
> What after all, are all things--but a Show?[96]

Though he seems largely unconscious of the significance of his words, the narrator is preparing the reader for descent to the northern worlds that were forecast in the Dedication. As the cold, icy, dark battle of Ismail exemplifies, failure and folly come in the later cantos through the inhibition and restraints of northerners. The narrator has brought the reader to "the polar sky" where man is "Chill, and chained to cold earth" and "on our freezing way." What had been an underlying, latent repressive force early is now the explicit foe; the surroundings and characters of these later cantos are uniformly of "a waste and icy clime." Accompanying the growing sense of human failure, restriction, and lack of individuality is the loss of the early freedoms and romantic illusions which had suggested an expandable human spirit. If the northern consciousness is allowed to dominate, the narrator suggests, all becomes "a show."

Petersburg: "bitter frosts" and "royalty's vast arms"

Except for England, Petersburg is the coldest land of all. Juan

can no longer support his earlier freedom; a creature of this northern world, he makes only hesitant motions toward the primitive goodness and charity of the early cantos. And the narrator, though he betrays his Englishness, fights even stronger for the lost freedom. Bitter cold controls the land and the consciousness of Petersburg.

Petersburg is unmistakably a land of dying suns and "bitter frosts." In the narrative of this northern land death is "like to a set sun,"[97] time becomes "the eternal deluge, which devours/ Suns as rays,"[98] the weather typically is on a "wintry brink,"[99] old age is when "the Sun/ Of life reached ten o'clock"[100] or "December, with his breath so hoary"[101] dominates, Juan in his courtly dress is the "sun" befringed with "purple clouds,"[102] and Juan finds

> The climate was too cold they said for him,
> Meridian-born, to bloom in,[103]

thus emphasizing once again "as the soil is, so the heart of man." Even the satisfaction of sexual desires in Juan and all men is described as a dying sun.

> . . . he was of that delighted age
> Which makes all female ages equal--when
> We don't much care with whom we may engage
> As bold as Daniel in the Lion's den,
> So that we can our native Sun assuage
> In the next Ocean, which may flow just then,
> To make a twilight in, just as Sol's heat is
> Quenched in the lap of the salt Sea, or Thetis.[104]

The controlling image of Petersburg is precisely that of the "Sun" assuaged "in the . . . Ocean," "twilight," and "Sol's heat . . . Quenched." Petersburg is "That pleasant capital of painted snows."[105]

As in the previous cantos, Petersburg's physical coldness is reflected in the psychological and moral inhibition of the land. The

"weather for the day" is controlled by the mood of Catherine.

> . . . she tore
> The letter open with an air which posed
> The Court, that watched each look her visage wore,
> Until a royal smile at length disclosed
> Fair weather for the day.[106]

The people must be responsive to and thus controlled by every emotional shift from the throne. Even the natural beauty of a "Summer's rain," "the dews," and "an East Indian Sunrise" are lost to "her Ambition's thirst" and "Ambition's hands."

> Glory and triumph o'er her aspect burst,
> As an East Indian Sunrise on the main.
> These quenched a moment her Ambition's thirst--
> So Arab Deserts drink in Summer's rain:
> In vain! --As fall the dews on quenchless sands,
> Blood only serves to wash Ambition's hands![107]

As the narrative suggests through analogy, the beautiful and life-supporting forces are devoured by the self-serving throne. Inez rationalizes her son's escapades in Petersburg by acknowledging that the climate reflects the country's repression of moral issues.

> At home it might have given her some vexation;
> But where thermometers sunk down to ten,
> Or five, or one, or zero, she could never
> Believe that virtue thawed before the river.[108]

The pretense to virtue is again popular where the passions are suppressed by the weather; "where the thermometers sunk down" "virtue" is intact. As northerners, Inez implies, the people of Petersburg inhibit the vital fluids rather than release the life forces. Petersburg is a repressive land from its first description in Canto IX.

> . . . the chief City
> Of the immortal Peter's polished boors,
> Who still have shown themselves more brave than witty.
> I know its mighty Empire now allures

> Much flattery--even Voltaire's, and that's a pity.
> For me, I deem an absolute Autocrat
> Not a barbarian, but much worse than that.[109]

The tyranny of Petersburg's "mighty Empire" and "absolute Autocrat" can lead only to (1) the bland sameness of its "polished" nature and (2) its death-like lack of wit that equals that of Castlereagh in the Dedication.[110] In Petersburg the common, the natural, and the free come under the repressive force of social tyranny.

The northern-ness of Petersburg is of course supported by its proximity to England. The narrator again underlines the structural movement toward England with his more personal and obvious references to the England: Wellington's tyranny, inhumanity and self-gain, Kinnaird and Westminster Abbey, "Britain," the bad English poets, "George the Fourth," Castlereagh again, Queen Elizabeth, Jeffrey, "shuffling Southey," and Scott."[111] But the sense of increasing inhibition and restraint is also suggested more subtely. The "Unity/ Of Tyrants"[112] and "Power's base purveyors"[113] in the north again are de-humanizing; Catherine, for example, looks upon human lives as only participants in a cock-fight and thus treats humanity with the insensitivity of the word "rocks." Catherine

> . . . looked on the match
> Between these nations as a main of cocks,
> Wherein she liked her own to stand like rocks.[114]

The restraint of convention and social pressures is still carried in loaded words like "fetter"[115] and "duty."[116] Since economics is representative of social burden and unfeeling mathematics throughout the poem, the diction of barter and banking supports the northernness of the narrative: Catherine "could repay each amatory look you lent/ With

interest, and in turn was wont with rigour/ To exact of Cupid's bills the full amount/ At sight, nor would permit you to discount,"[117] while Inez is happy to find of Juan that "in the lieu of drawing on his banker,/ Where his assets were waxing rather few,/ He had brought his spending to a handsome anchor."[118] The natural, organic life of the south is again murdered by the dissection of the lawyers.

> While common men grow ignorantly old,
> The lawyer's brief is like the surgeon's knife,
> Dissecting the whole inside of a question,
> And with it all the process of digestion.[119]

The final image of northern collusion is the treaty prevarication between Britain and Russia; it is

> A sort of treaty or negociation
> Between the British cabinet and Russian,
> Maintained with all the due prevarication
> With which great states such things are apt to push on;[120]

The narrator thus once again reflects the increasing coldness and restriction in the journey by his personal battles with the English and more indirect references to things English.

But, as in the previous cantos, the restriction centers on Juan. The young hero once again falls from his natural goodness into social roles where his attempts at virtue are all the more halting. Juan is duped first by the pretenses to glory in Russia; he travels to Petersburg "Pondering on glory, chivalry, and kings,/ And orders, and on all that he had done."[121] In terms of the climates, Juan is fooled into seeing the northern land as of the same free nature as the south.

> Few youthful minds can stand the strong concussion
> Of any slight temptation in their way:
> But his just now were spread as is a cushion
> Smoothed for a monarch's seat of honour: gay
> Damsels, and dances, revels, ready money,
> Made ice seem Paradise, and winter sunny.[122]

The artificial luxury and self-indulgence of the north boost Juan's ego until he sees northern life as natural; from his limited view revelry "Made ice seem Paradise, and winter sunny." As the narrator judges, the northern "gay clime of bear-skins black and furry" leads Juan only to "waste, and haste, and glare, and gloss, and glitter."[123] Also, the Spaniard's "fresh feelings" are lost to society's necessary self-love.

> Seduced by youth and dangerous examples,
> Don Juan grew, I fear, a little dissipated;
> Which is a sad thing, and not only tramples
> On our fresh feelings, but--as being participated
> With all kinds of incorrigible samples
> Of frail humanity--must make us selfish.
> And shut our souls up in us like a shell-fish.[124]

Since northern forces make Juan's soul "shut . . . up . . . like a shell-fish," he more completely than before becomes a caricature, a social thing. Dressed up "in handsome uniform"[125] Juan is made into an object for consumption by the Petersburg society.

> Suppose him sword by side, and hat in hand,
> Made up by Youth, Fame, and an Army tailor--
> That great Enchanter, at whose rod's command
> Beauty springs forth, and Nature's self turns paler,
> Seeing how Art can make her work more grand,
> (When she don't pin men's limbs in like a jailor)--
> Behold him placed as if upon a pillar! He
> Seems Love turned a Lieutenant of Artillery![126]

Juan is powerless before social necessity; he is "Made up" by a mere Army tailor's "rod's command." The corrupting designs of valueless "Art" turn his natural beauty "paler," while he becomes more alienated when "placed as if upon a pillar." All the force and natural charm of "Love" is transformed into a social monster, "a Lieutenant of Artillery." As the narrator explains later, Juan assumes his social role

as "object of attention" where he is steadfastly "in humble duty bound."[127]

Throughout these cantos as well as those immediately preceding the true representative of freedom is the narrator himself. He is still compulsive in his description (even when he says he's not), he plays at the role of disillusioned purist and loser in love, and he reiterates the increasing dullness of life.[128] But the narrator has been liberated from northern repression--once again his freedom is revealed in his personality, his carefree use of poetic form, and his revolutionary fervor. The speaker in his freewheeling manner has unconcern for "abstract fame"; casually moves toward charity and mildness; counter to Castlereagh in the Dedication is "sincere and hearty," "neither wishes to be bound or bind," and can "expatiate freely"; prefers "one life saved" to "the greenest laurels sprung/ From the manure of human clay"; fears the fickleness of women; plays with sexual connotation; and portrays his own life as freer and broader than his literary work.[129] The literary form he creates also reflects the free nature of the narrator. Convention is broken in these cantos when he brags of the worth of the poem, discusses and evaluates a forgotten thought, argues with the necessity of a rhyme, poses that his writing is purely off-handed, pretends to be naive of his own meaning, revels in the freedoms of his fancy and his will to maneuver his form, confesses his previous unjust criticism of the Scots, and even directly addresses a converted foe, now friend, Jeffrey.[130] But freedom becomes a minority issue in northern lands, and political views gain power only by becoming correspondingly radical. The narrator finds

last vestiges of freedom in the individual freedoms of thought that must be protected from both autocrats and mobs.[131] But all except "the Spanish Fly and Attic Bee" must be incited to rebellion.

> Raise but an arm! 'twill brush their web away,
> And without that, their poison and their claws
> Are useless. Mind, good People! what I say--
> (Or rather Peoples)--go on without pause!
> The web of these Tarantulas each day
> Increases, till you shall make common cause:
> None, save the Spanish Fly and Attic Bee,
> As yet are strongly stinging to be free.[132]

As Juan's native spirit loses its efficacy, the narrator's unfettered freedom (evidenced in his personal idiosyncracies, free use of poetic form, and revolutionary politics) stands alone.

With the middle cantos the journey of Don Juan penetrates deep into northern territory. The beauty and freedom of the south clearly give way in these episodes to the repressive spirit of tyranny typically associated with northern countries. As representatives of vital southern life disappear from the narrative and Juan himself seems merely a social pawn, the narrator aligns himself more completely and radically with the forces of liberation. One country remains--England, the capital of ice and repression.

NOTES

Chapter VI

[1]var. DJ., vol. 2, p. 423, Canto V, st. 25, ll. 3-8.

[2]var. DJ, vol. 2, p. 424, Canto V, st. 26, l. 5. The supreme value of the poem still is the strength to oppose this oppressive societal force, for freedom (or at least the illusion of freedom) is the goal to be sought.

> Something imperial, or imperious, threw
> A chain o'er all she did; that is, a chain
> Was thrown as 'twere about the neck of you,--
> And rapture's self will seem almost a pain
> With aught which looks like despotism in view:
> Our souls at least are free, and 'tis in vain
> We would against them make the flesh obey--
> The spirit in the end will have its way.
> (Canto V, st. 110, ll. 1-8)

Gulbeyaz is typical of the increasing "imperious" forces of the poem; she is the personification of the "despotism" that comes distributing its "chains." But the strength of "Our souls" opposes this tyranny and remains "free." We are assured that "The spirit in the end will have its way." Though by chance, Juan escapes the wrath of the destructive forces of the middle cantos and thus proves that "nature teaches more than power can spoil" (Canto V, st. 120, l. 1). Even the action of the harem confirms the freedom of the spirit.

> But when they reached their own apartments, there,
> Like birds, or boys, or bedlamites broke loose.
> Waves at spring-tide, or women anywhere
> When freed from bonds (which are of no great use
> After all) or like Irish at a fair,
> Their guards being gone, and as it were a truce
> Established between them and bondage, they
> Began to sing, dance, chatter, smile and play.
> (Canto VI, st. 34, ll. 1-8)

The force of life within man is unrestrainable in Don Juan (though the forces of opposition become increasingly stronger), and here again "bonds . . . are of no great use/ After all." Once "freed from bonds" man regains his natural sense of play; "they/ Began to sing, dance, chatter, smile and play."

[3]var. DJ, vol. 2, pp. 501-502, Canto V, sts. 157 & 158 (complete).

[4]var. DJ, vol. 3, p. 51, Canto VI, st. 90, ll. 5 & 8.

[5]var. DJ, vol. 2, p.371, Canto IV, st. 50, ll. 1 & 7-8, and st. 51, l. 7.

[6]var. DJ, vol. 2, p. 384, Canto IV, st. 75, l. 1.

[7]var. DJ, vol. 2, p. 494, Canto V, st. 144, ll. 1 & 7.

[8]See the following references in var. DJ: cold and hardness: "frosty Caucasus," vol. 2, p. 396, Canto IV, st. 96, l. 6; "snow" and "iceberg," vol. 2, p. 398, Canto IV, st. 100, ll. 5-8; "Olympus high and hoar," vol. 2, p. 412, Canto V, st. 3, l. 5; "a tale grown cold," vol. 2, p. 413, Canto V, st. 4, l. 7; "Autumn's bleak beginning," vol. 2, p. 414, Canto V, st. 6, l. 1; "iron door," vol. 2, p. 433, Canto V, st. 41, l. 2; "his cheeks as pale as snowdrops blowing," vol. 2, p. 478, Canto V, st. 117, l. 6; "snow," vol. 2, p. 492, Canto V, st. 141, l. 8; "Monastic Concubine of Snow," vol. 3, p. 14, Canto VI, st. 17, l. 6; "sheets white as what bards call 'driven/ Snow,'" vol. 3, p. 18, Canto VI, st. 25, ll. 5-6; "snowy shroud," vol. 3, p. 39, Canto VI, st. 66, l. 6; "the North Pole," vol. 3, p. 42, Canto VI, st. 72, l. 6; "Stones," vol. 3, p. 44, Canto VI, st. 76, l. 5; and "stony belt," vol. 3, p. 49, Canto VI, st. 86, l. 7.

confinement: "The captives," vol. 2, p. 393, Canto IV, st. 90, l. 4; "their naval cells," vol. 2, p. 393, Canto IV, st. 91, l. 5; "Chain'd and lotted out per couple,/ For the slave market," vol. 2, p. 393, Canto IV, st. 91, ll. 7-8; "chain'd," vol. 2, p. 396, Canto IV, st. 95, l. 4; "shivering slaves," vol. 2, p. 414, Canto V, st. 7, l. 1; "Like a backgammon board the place was dotted," "the. . . people lotted," vol. 2, p. 416, Canto V, st. 10, ll. 1 & 5; "a drag-chain," vol. 2, p. 421, Canto V, st. 20, l. 5; "slavery," vol. 2, p. 422, Canto V, st. 23, l. 7; "The captives," vol. 2, p. 424, Canto V, st. 26, l. 3; "a slave," vol. 2, p. 425, Canto V, st. 27, l. 1; "'Tis pleasant purchasing our fellow creatures," vol. 2, p. 425, Canto V, st. 27, l. 2; "human cattle," vol. 2, p. 425, Canto V, st. 28, l. 8; "den," vol. 2, p. 435, Canto V, st. 44, l. 5; "purchased Infidels," vol. 2, p 441, Canto V, st. 54, l. 2; "the captives," vol. 2, p. 441, Canto V, st. 54, l. 5 & vol. 2, p. 461, Canto V, st. 86, l. 5; "prison," vol. 2, p. 499, Canto V, st. 153, l. 1; "caged birds," vol. 3, p. 19, Canto VI, st. 26, l. 8; "guards, and bolts, and walls," vol. 3, p. 22, Canto VI, st. 32, l. 4; "den," vol. 3, p. 22, Canto VI, st. 32, l. 6; "Within these walls," vol. 3, p. 46, Canto VI, st. 81, l. 2; "the fettered flowers,/ Those captive soothers of a captive's hours," vol. 3, p. 54, Canto VI, st. 97,11.7-8; "slaves," vol. 3, p. 55, Canto VI, st. 99, l. 3; "Baba's function stopt short at the door," vol. 3, p. 57, Canto VI, st. 103, l. 4; and "Slave," "two slaves," "slaves," vol. 3, p. 62, Canto VI, st. 112, ll. 1, 2, & 7.

social tyranny and system: "science," vol. 2, p. 392, Canto IV, st. 89, l. 3; "cargo," "market," vol. 2, p. 407, Canto IV, st. 113, ll. 5 & 6; "command," vol. 2, p. 409, Canto IV, st. 116, l. 4; "market," vol. 2, p. 414, Canto V, st. 7, l. 2; "From friends, and home, and freedom far estranged," vol. 2, p. 414, Canto V, st. 7, l. 6; "they calculated," vol. 2, p. 415, Canto V, st. 9, l. 8; "masters," vol. 2, p. 422, Canto V, st. 23, l. 8; "purses," "each piece of silver," "the

sum," vol. 2, p. 426, Canto V, st. 29, ll. 2, 3, & 6; "this polished nation," vol. 2, p. 452, Canto V, st. 70, l. 8; "debtor," vol. 2, p. 483, Canto V, st. 124, l. 5; "an imperial way," vol. 2, p. 483, Canto V, st. 125, l. 1; "command," "Legitimacy," "royal rights," vol. 2, p. 485, Canto V, st. 128, ll. 3, 7, & 8; "his lips imperial," vol. 2, p. 501, Canto V, st. 156, l. 6; "'an arithmetician,'" "'the bookish theoric,'" "summed up," "feminine precision," "adding to the account," "just," "claim," "monopoly," vol. 3, p. 10, Canto VI, st. 9, ll. 1-8; "litigious," "legal objects of possession," "doubles," "suits and prosecutions," "the tribunals," "one goes shares," "the law," "sole heirs," vol. 3, p. 11, Canto VI, st. 10, ll. 1-8; "rights connubial," "liege husbands," "quadruple claims," vol. 3, p. 11, Canto VI, st. 11, ll. 1-8, "no great lease," "trust," "bond," "transferred to the first buyer/ At a sad discount," vol. 3, p. 14, Canto VI, st. 16, ll. 1-8; "The tyrant's wish," vol. 3, p. 19, Canto VI, st. 27, l. 2; "laws," vol. 3, p. 35, Canto VI, st. 58, l. 5; and "The Imperial Bride," vol. 3, p. 62, Canto VI, st. 113, l. 2.

Russia and England: "the third sex," vol. 2, p. 391, Canto IV, st. 86, l. 8; "Benign ceruleans of the second sex," vol. 2, p. 403, Canto IV, st. 108, l. 2; "Wordy," "the bluecoat misses," vol. 2, p. 404, Canto IV, st. 109, ll. 5 & 8; "renegadoes," vol. 2, p. 409, Canto IV, st. 116, l. 5; "an English look," vol. 2, p. 416, Canto V, st. 11, l. 1; "yon old black eunuch," vol. 2, p. 423, Canto V, st. 24, l. 7; "a black old neutral personage/ Of the third sex," vol. 2, p. 424, Canto V, st. 26, ll. 1-2; "The eunuch," vol. 2, p. 425, Canto V, st. 28, l. 1; "The eunuch," vol. 2, p. 433, Canto V, st. 41, l. 7; "every fool describes in these bright days/ His wond'rous journey to some foreign court,/ And spawns his quarto, and demands your praise--/ Death to his publisher, to him 'tis sport;/ While Nature, tortured twenty thousand ways/ Resigns herself with exemplary patience/ To guide-books, rhymes, tours, sketches, illustrations," vol. 2, p. 440, Canto V, st. 52, ll. 2-8; "an English evening," vol. 2, p. 444, Canto V, st. 58, l. 4; "The gate so splendid was in all its features" [a parody of Castlereagh's speeches], vol. 2, p. 462, Canto V, st. 87, l. 7; "Castlereagh," vol. 2, p. 493, Canto V, st. 143, l. 5; "his Highness' eunuchs," vol. 2, p. 495, Canto V, st. 146, l. 2; "In moral England where the thing's a tax," vol. 3, p. 20, Canto VI, st. 29, l. 7; "eunuchs," vol. 3, p. 21, Canto VI, st. 30, l. 4; "Georgians" [possibly a pun on the race of people and also the family of the Georges], vol. 3, p. 24, Canto VI, st. 36, l. 4; and "a sort of style that's grown/ Extremely common in this age, whose metal/ The Devil may decompose but never settle," vol. 3,p. 33, Canto VI, st. 55, ll. 6-8.

[9]var. DJ, vol. 3, p. 40, Canto VI, st. 68, ll. 1-5.

[10]var. DJ, vol. 3, p. 52, Canto VI, st. 92, ll. 5-8.

[11]var. DJ, vol. 3, pp. 53 & 54, Canto VI, sts. 95 & 96.

[12]var. DJ, vol. 2, pp. 403-406, Canto IV, sts. 108-112.

[13]var. DJ, vol. 2, p. 434, Canto V, st. 42 (complete).

[14]var. DJ, vol. 2, p. 436, Canto V, st. 46, ll. 1-6.

[15]var. DJ, vol. 2, p. 448, Canto V, st. 64, ll. 3-8.

[16]See var. DJ, vol. 2,pp. 449-450, Canto V, st. 65, l. 6 - st. 66, l. 5.

[17]var. DJ, vol. 2, p. 462, Canto V, st. 88, ll. 7-8.

[18]var. DJ, vol. 2, p. 465, Canto V, sts. 93, ll. 3-8 & 94, ll. 1-8. Cf. the beauty of the harem hall itself (var. DJ, vol. 3, p. 31, Canto VI, st. 51, ll. 5-6) in which "little was amiss;/ 'Twas on the whole a nobly furnished hall" and Dudu (var. DJ, vol. 3, Canto VI, pp. 32, st. 53, ll. 1-6 & 36, st. 60, ll.3 & 5) who is "all . . . harmony and calm and quiet,/ Luxuriant, budding; cheerful without mirth," "A Child of Nature, carelessly arrayed," "the Fawn."

[19]var. DJ, vol. 2, p. 387, Canto IV, st. 79, ll. 1-4.

[20]var. DJ, vol. 2, p. 396, Canto IV, st. 95, ll. 4-8.

[21]The pressures of confinement of course don't overcome Juan; he still strives for his natural freedom.

> And although sensitive to beauty, he
> Felt most indignant still at not being free.
> (Canto V, st. 121, ll. 7-8)

And his response to Gulbeyaz, though comically pyrotechnic and histrionic, is no less real.

> 'The prisoned eagle will not pair, nor I
> Serve a sultana's sensual phantasy.
> . . . Love is for the free!
> I am not dazzled by this splendid roof.
> What e'er thy power, and great it seems to be,
> Heads bow, knees bend, eyes watch around a throne,
> And hands obey--our hearts are still our own.'
> [Canto V, sts. 126 (ll. 7-8) &
> 127 (ll. 4-8)]

It is true that these words are, as the narrator says in the next line, "to us extremely trite" and that Juan is clearly about to give in to Gulbeyaz' wishes and his own sentiment (Canto V, sts. 141-142), but just as important and more central to the poem as a whole is the repeated theme "The prisoned eagle will not pair," "Love is for the free," "our hearts are still our own."

[22]var. DJ, vol. 2, pp. 450-459, Canto V, sts. 67-83. The words quoted come from st. 83, l. 4 & st. 80, l. 5.

[23]var. DJ, vol. 2, p. 454, Canto V, st. 74, ll. 1-2.

[24]var. DJ, vol. 2, p. 454, Canto V, st. 75, ll. 4-8.

[25]var. DJ, vol. 2, p. 458, Canto V, st. 80, ll. 1-7. It is important to note that although Juan's change is a part of the serious movement of the poem, he learns an intellectual truth about the comic nature and rhythm of life that supplements his southern vitality. After all Juan's weak heroics and Johnson's strong no-nonsense answers, the young man finally sees the point. In st. 84 (ll. 6-8) Johnson leaves Juan with the mock-heroic advice "'Keep your good name; though Eve herself once fell,'" and Juan answers with a cool, self-effacing reply that suggests a new healthy worldliness, "'Nay, the Sultan's self shan't carry me,/ Unless his highness promises to marry me.'"

[26]var. DJ, vol. 2, pp. 388-393, Canto IV, sts. 80-90.

[27]var. DJ, vol. 2, pp. 390 (Canto IV, st. 85, l. 2) and 388 (Canto IV, st. 80,l.2).

[28]var. DJ, vol. 2, p. 389, Canto IV, st. 82, ll. 7-8. See also var. DJ, vol. 2, p. 417, Canto V, st. 13, l. 1 where Johnson describes all the slaves as a "'motley crew.'"

[29]var. DJ, vol. 2, p. 388, Canto IV, st. 80, ll. 1 & 8.

[30]var. DJ, vol. 2, p. 393, Canto IV, st. 90, ll. 4-8.

[31]var. DJ, vol. 2, Canto V, pp. 473, st. 108, ll. 6-8 & 478, st. 116, ll. 5-6.

[32]var. DJ, vol. 2, p. 467, Canto V, st. 97, ll. 1-3.

[33]var. DJ, vol. 2, p. 475, Canto V, sts. 111,ll.1-8 & 112, ll. 1-8.

[34]var. DJ, vol. 2, Canto V, pp. 495 (st . 147, l. 3), and 498-499 (sts. 152 & 153).

[35]The choice to be made in these cantos is between humanity and society. There is one force under all conditions more powerful than tyranny--the basic force of life summed up in the single word "propagation."

> And no one virtue yet, except Starvation,
> Could stop that worst of vices--Propagation.
> (Canto VI, st. 19, ll. 7-8)

With all men reduced to a common existence, humanity together can be chosen over societies apart. Gulbeyaz' frustration and subsequent humiliation put her back into the more preferable group, humanity-in-the-large.

> For she felt humbled--and humiliation
> Is sometimes good for people in her station,

It teaches them that they are flesh and blood,
It also gently hints to them that others,
Although of clay, are yet not quite of mud;
That urns and pipkins are but fragile brothers,
And works of the same pottery, bad or good,
Though not all born of the same sires and mothers:
(Canto V, st. 137, l. 7-st. 138, l.8)

Especially since he sees through appearances to a void behind pretense, the narrator requires that men see each other as "fragile brothers,"and thus take brotherhood over tyranny. The preference is essentially the same as that of "Humanity" over "Politics" in the preface to Cantos VI-VIII (var. DJ, vol. 3, p. 4) and for "the laws of Humanity" over "the law of the land" in the note to the Preface (var. DJ, vol. 4, p. 142).

[36]var. DJ, vol. 2, pp. 397-399, Canto IV, sts. 98 (ll. 5-8), 99 (ll. 1-2), and 101 (ll. 5-8).

[37]var. DJ, vol. 2, pp. 402-403, Canto IV, sts. 107 (ll. 1-6) & 108 (ll. 1-2).

[38]var. DJ, vol. 2, p. 413, Canto V, st. 4.

[39]var. DJ, vol. 3, p. 9, Canto VI, st. 5, ll. 3-8.

[40]var. DJ, vol. 3, p. 49, Canto VI, st. 87, l. 5-st. 88, l. 2.

[41]var. DJ, vol. 2, pp. 421-422, Canto V, sts. 21, ll. 4-8 & 22, l. 3. Notice also that the point of view of satire has come down from its high moralistic tenets in the eighteenth century. As the narrator says later in the poem, he no longer has hopes of reforming the masses, and his satire on social institutions implies that the means of correction have broken down. His goal is clearly "Knowledge," the same as Johnson's in st. 23, ll. 5-6: "'By setting things in their right point of view,/ Knowledge, at least, is gained. . . .'"

[42]See var. DJ: vol. 2, p. 482, Canto V, st. 123, ll. 3-5; vol. 2, p. 395, Canto IV, st. 94, l. 4, vol. 2, p. 396, Canto IV, st. 95, l. 6, vol. 2, p. 397, Canto IV, st. 98, l. 1, vol. 3, p. 22, Canto VI, st. 32, l. 7-st. 33, l. 3, and vol. 3, p. 31, Canto VI, st. 51, ll. 6-8; vol. 3, p. 19, Canto VI, st. 27, ll. 4-8 and vol. 3, p. 42, Canto VI, st. 72, l. 4; vol. 3, p. 35, Canto VI, st. 59, ll. 7-8; and vol. 2, p. 446, Canto V, st. 61, ll. 1-4.

[43]See var. DJ: vol. 2, pp. 400-401, Canto IV, sts. 103-105; vol. 2, p. 429, Canto V, st. 34, l. 7; and vol. 3, p. 22, Canto VI, st. 32, l. 7.

[44]var. DJ, vol. 3, p. 34, Canto VI, st. 56, ll. 3-8.

[45]var. DJ, vol. 3, p. 52, Canto VI, st. 93, ll. 3-7.

[46]See var. DJ: vol. 2, p. 397, Canto IV, st. 97; vol. 2, p. 410, Canto IV, st. 117, ll. 1-6; vol. 2, p. 412, Canto V, st. 2; vol. 2, p. 456, Canto V, st. 77, ll. 7-8; vol. 2, p. 486, Canto V, st. 130; vol. 2, p. 503, Canto V, st. 159, ll. 2-8; vol. 3, pp. 14-15, Canto VI, st. 18; vol. 3, p. 42, Canto VI, st. 71, ll. 6-8; and vol. 3, p. 65, Canto VI, st. 120. See also Bostetter, "Introduction" to Twentieth-Century Interpretations, p. 13.

[47]var. DJ, vol. 3, p. 107, Canto VII, st. 81, ll. 5-8.

[48]var. DJ, vol. 3, pp. 115 & 116, Canto VIII, sts. 6 (l. 1) and 8 (ll. 5-6).

[49]var. DJ, vol. 3, p. 121, Canto VIII, st. 21, ll. 1, 3, and 6.

[50]var. DJ, vol. 3, p. 146, Canto VIII, st. 69, ll. 6-7.

[51]var. DJ, vol. 3, pp. 158-159, Canto VIII, sts. 94 (ll. 5-6) and 95 (l. 1).

[52]var. DJ, vol. 3, p. 176, Canto VIII, sts. 128 (ll. 6-7) and 129 (l. 6).

[53]var. DJ, vol. 3, p. 177, Canto VIII, st. 130, ll. 5-6.

[54]var. DJ, vol. 3, p. 110, Canto VII, st. 86 (complete). See also Canto VII, st. 82, l. 7 where glory is described as presently in "fading twilight hues," Canto VIII, st. 82, ll. 5-8 where the "heat/ Of Carnage" is compared to the result of a perverted sun ("the Nile's sun-sodden Slime"), and Canto VIII, st. 115, ll. 5-8 where the Tartar Khan can gain the land of "ceaseless sunrise" and "one voluptuous blaze" only in death.

[55]var. DJ, vol. 3, p. 104, Canto VII, st. 74, l. 1.

[56]var. DJ, vol. 3, p. 86, Canto VII, st. 40, ll. 3-4 and 5.

[57]var. DJ, vol. 3, p. 86, Canto VII, st. 41, ll. 3-7.

[58]var. DJ, vol. 3, p. 141, Canto VIII, st. 57, l. 4.

[59]var. DJ, vol. 3, p. 157, Canto VIII, st. 92, ll. 7-8.

[60]var. DJ, vol. 3, pp.132 & 134, Canto VIII, sts. 38 (l. 8) and 43 (ll. 1-2).

[61]var. DJ, vol. 3, p. 143, Canto VIII, st. 62, l. 7.

[62]var. DJ, vol. 3, p. 178, Canto VIII, st. 132, l. 3.

[63]var. DJ, vol. 3, p. 178, Canto VIII, st. 133, l. 7-8.

[64]var. DJ, vol. 3, p. 71, Canto VII, st. 10, ll. 7-8.

[65]var. DJ, vol. 3, p. 73, Canto VII, st. 13, ll. 1-3.

[66]var. DJ, vol. 3, p. 73, Canto VII, st. 14, ll. 3-8. See also Canto VII, st. 34, ll. 1-4:

> But here are men who fought in gallant actions
> As gallantly as ever heroes fought,
> But buried in the heap of such transactions
> Their names are rarely found, nor often sought.

[67]var. DJ, vol. 3, p. 75, Canto VII, st. 17, ll. 5-8. As the narrator says in Canto VII, st. 23, l. 5, the Russians were to take the city "No matter what poor souls might be undone."

[68]var. DJ, vol. 3, p. 80, Canto VII, st. 27.

[69]var. DJ, vol. 3, p. 96, Canto VII, st. 58, l. 5.

[70]See var. DJ, vol. 3, Canto VII, p. 105, st. 77, ll. 1-8 and Canto VIII, p. 113, st. 3, ll. 1-8. An interesting twist Byron makes on the friction between the general and particular is the assumption that writing is an integral part of war and thus can't be disassociated from other social activities. Although he continually describes writing in military terms and war as supported by journalism, he even extends his argument to undercut the whole epic tradition that would influence man to become self-destructive while reaping financial rewards for the writer. Var. DJ, vol. 3, p. 118, Canto VIII, st. 14, ll. 5-8:

> And heroes are but made for bards to sing,
> Which is still better; thus in verse to wage
> Your wars eternally, besides enjoying
> Half-pay for life, make mankind worth destroying.

[71]var. DJ, vol. 3, p. 139, Canto VIII, st. 54, ll. 3-4.

[72]There are, of course, alternative kinds of behavior. But, importantly, these men have no power to influence the world of Ismail. The narrator, as discussed below, is one; "Boon"is another idealized figure to oppose northern restraint. Unlike the world of Ismail Boon thrives on individual friendship (VIII, st.64, ll. 7-8), lives in a careless, processive "ever new" world (Canto VIII, sts. 65, l. 3 & 66, ll. 3-4 & 5-6), is naturally free (VIII, st. 65, ll. 7-8) and brings with his freedom a symmetry and balance reminiscent of Haidée (VIII, st. 67, ll. 3-6). Juan, though with little awareness, undergoes a baptism into evil and then regains a sense of goodness. The narrative emphasizes that Juan is united with the frenzy of war (Canto VIII, st. 33, ll. 1-4), love of glory (Canto VIII, st. 52, ll. 5-8), and "hope of gain" (Canto VIII, st. 103, l. 6). But at the core of Juan's naiveté and brashness is what Byron calls in Detached Thoughts "an innate though

secret tendency to the love of Good in his Mainspring of Mind" (LJ, V, p. 457) that opposes socialization and categorizing. His ability to retain this innocence represents the degree of his heroism: in Canto VIII, sts. 99-103 he opposes Johnson's attempt to abandon Leila and thus identifies himself with a sympathy and charity Johnson, the realist, doesn't have. As Juan confronts the same chaotic world the narrator outlines, he must do what he can so that she isn't left entirely "to chance" (st. 99, ll. 2-3). Juan reveals in these cantos his "courage and humanity" (Canto VIII, st. 140, l. 2) and is raised above the others in the final two lines of the episode and Canto VIII by his feeling ("Juan wept"), his charity ("he made a vow to shield her"), and his faithfulness ("he kept" his vow).

[73]See the description of Potemkin in Canto VII, st. 36, l. 1 and the reference to the eunuch in Canto VII, st. 60, ll. 2-3.

[74]Potemkin's death, var. DJ, vol. 3, p. 84, Canto VII, st. 36, ll. 6-8.

> He died beneath a tree, as much unblest on
> The soil of the green province he had wasted,
> As e'er was locust on the land it blasted.

[75]var. DJ, vol. 3, p. 117, Canto VIII, st. 10, l. 7.

[76]var. DJ, vol. 3, p. 147, Canto VIII, st. 70, l. 2.

[77]var. DJ, vol. 3, pp. 174 (Canto VIII, st. 125, l. 5) and 74 (Canto VII, st. 16, ll. 5-6).

[78]var. DJ, vol. 3, p. 79, Canto VII, st. 26, l. 4.

[79]var. DJ, vol. 3, p. 174, Canto VIII, st. 124, l. 7.

[80]var. DJ, vol. 3, p. 175, Canto VIII, st. 126, l. 8.

[81]var. DJ, vol. 3, p. 75, Canto VII, st. 18, l. 7.

[82]var. DJ, vol. 3, p. 77, Canto VII, st. 22, ll. 2-8.

[83]var. DJ, vol. 3, p. 88, Canto VII, sts. 44 (ll. 5-8) and 45 (ll. 5-8).

[84]var. DJ, vol. 3, p. 124, Canto VIII, st. 26.

[85]var. DJ, vol. 3, pp. 136-137, Canto VIII, sts. 48 & 49.

[86]var. DJ, vol. 3, p. 103, Canto VII, st. 71, l. 2.

[87]var. DJ, vol. 3, p. 140, Canto VIII, st. 55, l. 4.

[88]var. DJ, vol. 3, p. 152, Canto VIII, st. 80, l. 7.

[89]var. DJ, vol. 3, p. 174, Canto VIII, st. 125, l. 8.

[90]The narrator's Englishness and portrayal of himself as representative of mankind in general are consequently reduced. He moves toward the English verbosity and compulsiveness only early in the description of the fortress at Ismail (Canto VII, sts. 9, ll. 7-8 & 12, ll. 1-8), and bemoans the movement of life only when he casts marriage as a continually disillusioning state as he conjectures on the "Houris" (Canto VIII, st. 113, ll. 3-6).

[91]See var. DJ, vol. 3: p. 67, Canto VII, st. 2, l. 2; p. 70, Canto VII, st. 7, ll. 2-8; p. 83, Canto VII, st. 34, ll. 7-8; p. 87, Canto VII, st. 42, ll. 5-6; p. 109, Canto VII, st. 85, ll. 5-8; p. 149, Canto VIII, st. 74, ll. 2-4; p. 156, Canto VIII, st. 89, l. 7-8; and p. 160, Canto VIII, st. 97, ll. 1-4.

[92]var. DJ, vol. 3, p. 181, Canto VIII, sts. 138-139. The variorum Don Juan says the "forerunners" of stanza 138 is probably an allusion "to his [Byron's] grandfather's highly colored accounts of his voyages" (var. DJ, vol. 4, p. 188). The danger of biographical criticism is, of course, in applying material outside the poem unnecessarily to the poem itself. In this case, the forerunners are simply the epic writers, for the context only calls up the one association.

[93]var. DJ, vol. 3, p. 90, Canto VII, st. 49, ll. 1-4.

[94]var. DJ, vol. 3, p. 108, Canto VII, st. 82, l. 4.

[95]var. DJ, vol. 3, Canto VIII, pp. 138 (st. 51, ll. 7-8) & 179 (st. 135, ll. 4-8).

[96]var. DJ, vol. 3, pp. 66-67, Canto VII, sts. 1 & 2.

[97]var. DJ, vol. 3, p. 188, Canto IX, st. 11, l. 3.

[98]var. DJ, vol. 3, p. 189, Canto IX, st. 13, ll. 7-8.

[99]var. DJ, vol. 3, p. 228, Canto X, st. 7, l. 3.

[100]var. DJ, vol. 3, p. 229, Canto X, st. 8, ll. 4-5.

[101]var. DJ, vol. 3, p. 229, Canto X, st. 9, l. 6.

[102]var. DJ, vol. 3, p. 239, Canto X, st. 29, l. 7.

[103]var. DJ, vol. 3, p. 246, Canto X, st. 44, ll. 1-2. Even Juan's relations seem seduced into "eating ice," thinking the climes of Madrid and Moscow are similar, and considering joining the cold climes of the north.

> Several prepared themselves for emigrations;
> And eating ices, were o'erheard to say,

> That with the addition of a slight pelisse,
> Madrid's and Moscow's climes were of a-piece.
> (Canto X, st. 30, ll. 5-8)

[104]var. DJ, vol. 3, p. 217, Canto IX, st. 69, ll. 1-8.

[105]var. DJ, vol. 3, p. 203, Canto IX, st. 42, l. 8. The other lands on the continent through which Juan travels on his way to England also are full of hardness, coldness, and evil spectres: Poland has its "mines of salt and yokes of iron" (X, 58, l. 2), Courland has its "one month's frost" for Napoleon (X, 58, l. 7), Poland, "chilled by snow," forms its "ice" for Kosciusko (X, 59, ll. 5-8), Prussia has its "veins of iron, lead, or copper" and Kant in isolation (X, 60, ll. 1-6), Germany's "somewhat tardy millions/ Have princes who spur more than their postillions" (X, 60, ll. 7-8), the "Gothic scenes" reveal their ghastliness in "A grey wall, a green ruin, rusty pike" (X, 61, ll. 3 & 5), "Drachenfels frowns over like a spectre" (X, 62, l. 2), Cologne counters with "Eleven thousand Maidenheads of bone,/ The greatest number Flesh hath ever known" (X, 62, ll. 7-8), Holland's tyranny keeps the common man from his favorite drink (X, 63, ll. 1-8), and finally England is called "the island of the free" (X, 64, l. 2) out of irony and inversion.

[106]var. DJ, vol. 3,p. 211, Canto IX, st. 58, ll. 3-7.

[107]var. DJ, vol. 3, p. 212, Canto IX, st. 59, ll. 3-8.

[108]var. DJ, vol. 3, p. 241, Canto X, st. 33, ll. 5-8.

[109]var. DJ, vol. 3, p. 194, Canto IX, st. 23, ll. 2-8.

[110]See var. DJ, vol. 2, p. 18, Ded. st. 15, ll. 5-6 where Castlereagh is described as "blind . . . to wit." The contention of this paper is, of course, that comedy and gymnastics of the mind are, in Byron's unstated psychology, life-giving and thus valuable southern qualities.

[111]See in var. DJ, vol. 3: Canto IX, sts. 1-10, esp. 3, l. 3; 4, l. 1 & 6, ll. 6-8; and 4, ll. 7-8; Canto IX, st. 2, ll. 1 & 4; Canto IX, st. 3, l. 1; Canto IX, st. 3, l. 8; Canto IX, st. 39, l. 1; Canto IX, sts. 49 & 50 where his isolation is reflected in his "inexplicable"-ness and his hardness and insensitivity in the word "leaden" and Canto X, st. 59, l. 4 where he is called "Carotid-artery-cutting"; Canto IX, st. 81, where, though he slyly has it both ways by criticizing Catherine for using money for love and Elizabeth for not using it the same way, the narrator emphasizes Elizabeth's typical English avarice, violence, and lack of concer; Canto X, st. 11, l. 6; Canto X, st. 13, l. 2; and Canto X, st. 17,l.4.

[112]var. DJ, vol. 3, p. 187, Canto IX, st. 9, ll. 3-4.

[113]var. DJ, vol. 3, p. 187, Canto IX, st. 9, ll. 3-4.

[114]var. DJ, vol. 3, p. 197, Canto IX, st. 29, ll. 6-8.

[115]var. DJ, vol. 3, p. 222, Canto IX, st. 80, l. 8. Here, marriage.

[116]var. DJ, vol. 3, p. 235, Canto X, st. 22, l. 2.

[117]var. DJ, vol. 3, p. 213, Canto IX, st. 62, ll. 5-8.

[118]var. DJ, vol. 3, p. 240, Canto X, st. 31, ll. 2-4.

[119]var. DJ, vol. 3, p. 232, Canto X, st. 14, ll. 5-8.

[120]var. DJ, vol. 3, p. 246, Canto X, st. 45, ll. 2-5.

[121]var. DJ, vol. 3, p. 197, Canto IX, st. 30, ll. 4-5.

[122]var. DJ, vol. 3, p. 235, Canto X, st. 21, ll. 3-8.

[123]var. DJ, vol. 3, p. 237, Canto X, st. 26, ll. 2-3.

[124]var. DJ, vol. 3, p. 236, Canto X, st. 23, ll. 2-8. See Canto IX, st. 68, ll. 1-3 where Juan's self-indulgence is explicitly called "Self-love."

> He, on the other hand, if not in love,
> Fell into that no less imperious passion,
> Self-love . . .

[125]var. DJ, vol. 3, p. 204, Canto IX, st. 43, l. 1.

[126]var. DJ, vol. 3, p. 204, Canto IX, st. 44 (complete).

[127]var. DJ, vol. 3, Canto IX, pp. 223 (st. 83, l. 2) and 224 (st. 85, l. 1). But Juan is a hero in a limited sense. He does have a strength of experience and knowledge gained through his toils; the narrator is implying much more than sea-sickness when he says in the closing stanza of this episode that Juan becomes "seasoned as he well might be/ By former voyages" (Canto X, st. 64, ll. 6-7). Though weakened and almost imperceptible, Juan's innate tendency toward good still is evidenced in "the purest platonism at bottom/ Of all his feelings" (Canto X, st. 54, ll. 7-8). This goodness is more than fantasy, for Leila and Juan cling together.

> He naturally loved what he protected:
> And thus they formed a rather curious pair;
> A guardian green in years, a ward connected
> In neither clime, time, blood, with her defender;
> And yet this want of ties made their's more tender.
> (Canto X, st. 57, ll. 4-8)

The southern-ness of "naturally" and freedom of "this want of ties" in Juan still raise him above the others in Petersburg. As Juan's consciousness awakens, "Perhaps," the narrator posits, he seeks something better.

> Perhaps he longed, in bitter frosts, for climes
> In which the Neva's ice would cease to live
> Before May-day: perhaps, despite his duty,
> In royalty's vast arms he sighed for beauty:
> (Canto X, st. 37, ll. 5-8)

The cantos from Petersburg equate, as the whole poem does, "bitter frosts" and "Neva's ice" with the repressive force represented in "royalty" and "duty." But positive value is also represented in Don Juan by the free, natural forces implied in "May-day" and "beauty." To his basic goodness, love of freedom, and acquired experience Juan adds true greatness if "In royalty's vast arms he sighed for beauty."

[128]For his compulsive description and portrayal of his knowledge, see Canto IX, st. 71 and especially Canto X, st. 28 where his promise not to describe or reflect is immediately undercut by a series of his overdone similes. The narrator shows his Englishness by making an unnecessary preference for a distinction between love and lust (Canto IX, st. 77, ll. 3 & 5-8) and saying "Love is vanity,/ Selfish in its beginning as its end,/ Except where 'tis a mere Insanity" (Canto IX, st. 73, ll. 1-3). There is, obviously, a sense in which Platonic love or love without passion is foolish and self-centered. Also the narrative often relies on undercutting a pretended love by pointing out physical realities. But the statement that all "Love is vanity" could only be made by the self-conscious outcast of Canto I who says, in effect, "It's all right that I don't have love because love is meaningless anyway." For his emphasis on the deteriorating movement of life see Canto X: st. 6, ll. 4-8; st. 8, ll. 1-2; st. 27, ll. 3-8; and st. 38, ll. 2-8.

[129]See var. DJ, vol. 3: Canto IX, st. 14, ll. 3-4; Canto IX, st. 21, ll. 1-8; Canto IX, st. 26, ll. 1-8 (Cf. Ded., st. 15 where Castlereagh "Hath but two objects, how to serve and bind"); Canto IX, st. 34, ll. 2-8; Canto IX, st. 64, ll. 2-4; Canto IX, st. 55 & Canto X st. 48, ll. 1-4; and Canto IX, st. 85, ll. 4-8.

[130]See var. DJ, vol. 3: Canto IX, st. 22, ll. 1-5; Canto IX, st. 36, ll. 2-3, 8; Canto IX, st. 74, ll. 3-7; Canto IX, sts. 41, ll. 2-8, 42, ll. 1-2, and 77, l. 4; Canto IX, st. 84, l. 8; Canto X, sts. 3 (ll. 1-4) and 5 (ll. 3-5); Canto X, st. 19; and Canto X, sts. 16-19.

[131]var. DJ, vol. 3, pp. 194-195, Canto IX, sts. 24 (ll. 1-8) and 25 (ll.7-8). Also Canto X, st. 20, l. 4 where the narrator preaches that "mind can never sink."

[132]var. DJ, vol. 3, p. 196, Canto IX, st. 28 (complete). Cf. Kronenberger, "Byron's Don Juan," pp. 149-150: ". . . its cascading

poetry, its tumultuous energy cannot consort with the merely cynical and small; and amid the impudences and extravagancies, there sounds again and again the war-cry of the intransigent rebel . . . Don Juan is a very dazzling exhibition of the life-force."

CHAPTER VII

ENGLAND: ITS BONDS AND COLD, CANTOS X-XVII

> Each breeze from foggy mount and marshy plain
> Dilutes with drivel every drizzly brain,
> Till, burst at length, each watery head o'erflows,
> Foul as their soil and frigid as their snows.
> (The Curse of Minerva, ll. 139-142,
> Moore's Poetical Works, p. 270)

> The cold in clime are cold in blood,
> Their love can scarce deserve the name;
> (Giaour, ll. 1099-1100, Poetry, vol. 3,
> p. 136)

Since Don Juan is structured by a continual movement from freedom to inhibition, it is most significant that Juan's journey ends in repressive England.[1] Just as England is a northern land of ice, its people are characterized by unnatural passions, a lack of personal identity, and suppressed emotions. Facing a much less satisfying human condition at the conclusion of the journey than in Spain, the reader, in his search for normative behavior, can look only to the few unspoiled traits of Juan, Aurora, and Leila, and the narrator's seemingly unfettered will.[2] As the poem breaks off, the Southey- and Castlereagh-like consciousness forecast in the Dedication, is dominant and the structure is completed.

Having lost the liberating, energizing influence of the sun, England concludes the northward progression of the journey in darkness and ice. The England of Don Juan is, above all, sunless: "the air [is] . . . seldom sunny,"[3] "The gloomy clouds, which o'er it as a yoke/ Are bowed, . . . put the sun out like a taper,"[4] "midnight . . . is London's noon,"[5] and "the sun and stars, and aught that shines,/ Mountains, and all we can be most sublime at,/ Are there oft dull and dreary as a dun."[6]

With the loss of solar power, England is left frozen: Juan's adventures in high society are compared to the figures of a skater "Above the ice";[7] the northern avenues of Virtue are "primrose paths of snows";[8] Parliament and England reflect the frigidity of the polar "northern lights";[9] Adeline and northerners are made of "snow," like "a bottle of champagne/ Frozen into a very vinous ice," formed of "the chilliest aspects" and "a cold presence," equal to a "North-West Passage . . . all frost," and made into "cold people . . . [of] confounded ice";[10] and the "English winter" lasts eleven, if not twelve, months a year.[11]

Accompanying the northward movement of the journey is a return to the restraint and inhibition of the Dedication, the evil toward which the satire ineluctably moves. Arising from this "soil, of those true sons the mother,/ Who butchered half the earth, and bullied t'other"[12] can only be more stifling, repressive forces. If England "held out freedom to mankind" in past times, she "now would chain them to the very mind."[13] England's restraints are reflected in "meadows, managed like a garden,"[14] her "'pricks'" which control both "foreigner or native,"[15] and the regular, unnatural "turnpike road/ So smooth, so level, such a mode of shaving/ The earth."[16] London, the center of English life, is made of "hardened and imperial sin";[17] the fetters of Bedlam; the hardness of "The Bench"; the stiffness of "The Mansion House";[18] and the oppressive weight of its"mighty mass of brick, and smoke, and shipping,/ Dirty and dusky"[19] and "sea-coal canopy;/ A huge, dun cupola."[20] The greatness of England is gone, for the individual is tied into futility; "manners now make men--/ Pinned like a flock, and fleeced too in their fold,/ At least nine, and a ninth beside of ten."[21] In terms of the

structuring myth of Don Juan, England, a land of ice and cold, brings inhibition to its people and tyranny to the world.

The comparison of autumns in Canto XIII represents, in brief, the distance Juan and the reader have travelled from the south.

> An English autumn, though it hath no vines,
> Blushing with Bacchant coronals along
> The paths, o'er which the far festoon entwines
> The red grapes in the sunny lands of song,
> Hath yet a purchased choice of choicest wines;
> The Claret light, and the Madeira strong.
> If Britain mourn her bleakness, we can tell her
> The very best of vineyards is the cellar.
>
> Then, if she hath not that serene decline,
> Which makes the Southern Autumn's day appear
> As if 'twould to a second spring resign
> The season, rather than to winter drear,--
> Of in-door comforts still she hath a mine,--
> The sea-coal fires, the earliest of the year;
> Without doors too she may compete in mellow,
> As what is lost in green is gained in yellow.[22]

Despite his attempt to make a disinterested comparison, the narrator shows a clear preference for the distant southern natural vitality. Where "Southern Autumn's day" expresses the natural profusion and lustiness of "vines," "Bacchant coronals," and "The red grape," England and the north answer with only artificial "in-door comforts" and the enclosed space of the "cellar." The south's resolute "serene decline" and hint of regeneration in "a second spring" are lost in the "winter drear" and "bleakness" of the "English autumn." Actually, the reader is told to choose the vitality of "the sunny lands of song" over the economic "purchased choice" in the north. The final colors sum up the loss the poem expresses; the essential "green" of the south is nowhere to be found in the death-grip of the English "yellow."

As if the climatic explanations hadn't been enough, the narrator

re-emphasizes that this is the tyrannical England of the Dedication by filling the English cantos with suggestions of repression and isolation. The massive whiteness of the "white wall" and "Albion's chalky belt" in the initial description of England are, by Canto X, clearly suggestive of (1) isolation within the ring of mountains (thus reminiscent of the self-communion of the Lakers) and (2) the coldness of snow and ice (as in the earlier snow-capped mountains). This sense of artificiality is immediately supported by the description of the unnatural English "shop-keepers" who would make "the very billows pay them toll."[23]

And the subsequent narrative of the English cantos continually returns to this imagery and diction of coldness and restraint. Imprisonment is a general condition in England: England is "first of slaves," "the jailor," and "a victim to the bolt and bar" while other nations are "In prison" and "captive."[24] England is also the land most oriented toward the recurrent evils of economics, law, mathematics, and system: Juan must be tactful where "Science marshals forth her own quadrille";[25] the steadfastness of Lord Henry's "prepossessions" is "like the laws of Persians/ And Medes";[26] the importance of economic stability is reflected in the narrator's references to "bills," "ready cash," "full possession," "generous draft," "Hawked about at a discount," and "an overcharge";[27] and "One system eats another up."[28] In the final stanzas of the poem the reader is left with the order of "Cocker's rigours," "The poets of arithmetic," the Friar's "footsteps regular as rhyme," and "the stricter rule."[29] Supporting this feeling of base unvitality are the recurrent sensations of cold, dark, and decay; the narrative is saturated with references to "that field so sterile," "autumn,"

"ice" and "frost," "winter," "night" and "darkness," hardness and coldness, and death-like paleness.[30]

Also, as in previous cantos, tag words and references recall that the English consciousness, unlike that of the south, is unnatural. The English tendency toward isolation and alienation is, in the first place, emphasized by the allusions to "isle" and "island."[31] Similarly, the narrator's English foes reappear on their own soil; once again the reader listens to the cries against "The Blues," "turncoat Southey," "Coleridge" and "Wordsworth," "little Castlereagh," "A Laureate's Ode," and "Oppression" and "the snake Society's loud rattles."[32] The weight of this social orientation is further suggested in words and phrases like "Majesty," "royal itch and loyal scratching," "air . . . imperious," "rank and situation," social "sphere," and the grand mess of "kings,/ Queens, bishops, knights, rooks, pawns . . . the puppets."[33]

Most subtle are those references reminiscent of the less prevalent forces of oppression in the earlier cantos. For example, the disorder and unnaturalness in the setting of the harem and Petersburg is recalled when London is described as "the pile."[34] The motif of emasculation and sterility, which goes back through a series of eunuchs to Castlereagh in the Dedication, extends into the English cantos: one poor poetaster becomes "That neutralised dull Dorus of the Nine . . . neither man nor bard,"[35] and Juan wants to remain "neuter" on Leila's education.[36] In conjunction with intensified repression by the forces of uniformity and repetition, the English nature becomes primarily unyielding and unsympathetic: the Castlereagh machine of the Dedication becomes "the wheels . . . of the higher class";[37] fashionable women looking for

men are, like Lambro, "'Fishers for men'";[38] and vacuous perfection is represented in England as "a songstress who hath no defect," watch-like matches, the knowledge that "any deviation . . . might cost," and "hounds [that] ne'er erred."[39] Furthermore, the narrowness and self-communion of the Lakers in the Dedication reappear in the final view of England as "the country circle's narrow bound"[40] and an inordinate concern with "self-interest."[41] Just as the Lakers reveal their alienation by their inability to communicate with the masses, the isolation of the English is represented in Henry's response to Adeline; he "answer'd, like a Statesman or a Prophet,/ In such guise that she could make nothing of it."[42]

At the same time that they represent the lower order toward which the journey inevitably moves, the English cantos also form Byron's most complete investigation of the northern consciousness. It is clear throughout Don Juan that the southerners have the favor of the narrator, but the degree of northern disorientation is made clear only in the final cantos. Through the antics of Adeline and her circle the English are portrayed as (1) unvital, (2) without identity, (3) psychologically repressed and (4) socially unresponsive. Within the comic appearance of these cantos, the narrative dissects the English character to expose it.[43]

From one point of view Don Juan moves from heart to head. Where the southern life relies on an essential, purgative expressiveness, the north falls into an unbalance created by the tyranny of reflection over passion.

> He found himself extremely in the fashion,
> Which serves our thinking people for a passion.

I don't mean they are passionless, but quite
The contrary; but then 'tis in the head;[44]

Northerners are passionate, but their passion is perverted because they, as "thinking people," rely too heavily on "the head." The result is an artificiality and inorganic order summed up in the word "fashion." Characteristic of England are the miser who, "despising every sensual call,/ Commands--the intellectual lord of all,"[45] and "your men of business . . . not apt to express/ Much passion."[46] A further outcome of this insensitivity is the English death-like calm; "ennui is a growth of English root,/ Though nameless in our language."[47] With ennui there is no fundamental vitality; just as Castlereagh was wit-less in the Dedication, western London is "By no means . . . very wise or witty."[48] Where the southerners are lively and free, the northerners are a sluggish "people famous for reflection,/ Who like to play the fool with circumspection."[49]

An over-emphasis on order in the north also leads to impersonality and lack of identity. The coldness of the English climate is built into the people.

. . . all was gentle and aristocratic
In this our party; polish'd, smooth and cold,
As Phidian forms cut out of marble Attic.
There now are no 'Squire Westerns as of old;
And our Sophias are not so emphatic,
But fair as then, or fairer to behold.
We have no accomplish'd blackguards, like Tom Jones,
But gentlemen in stays, as stiff as stones.[50]

The quiescence of England reveals a hated void; where "our Sophias are not so emphatic" the "gentle and aristocratic" spirit becomes too "polish'd, smooth, and cold." As throughout Don Juan, their hardness is indicative of a lack of essential vitality and feeling; the English

nature reminds the narrator of "Phidian forms cut out of marble Attic" and "gentlemen in stays, as stiff as stones." The more unfortunate outcome of this alienation and indifference is a characteristic lack of identity in the north. In England nothing is what it seems: the "Groves" are "void of trees"; "Mount Pleasant" contains "nought to please,/ Nor much to climb"; houses are only "little boxes framed/ Of bricks, to let the dust in at your ease"; and the "'Rows' . . . called 'Paradise' . . . Eve might quit without much sacrifice."[51] Like the fools of the Dedication the English of the final cantos are "live and dead pretenders," "The insolent soldiers to soothe and flatter"; they take their sense of being only from the social order they serve.[52]

This lack of personality and identity is endemic to England, the northern archetype.

> With much to excite, there's little to exalt;
> Nothing that speaks to all men and all times;
> A sort of varnish over every fault;
> A kind of common-place, even in their crimes:
> Factitious passions, wit without much salt,
> A want of that true nature which sublimes
> Whate'er it shows with truth; a smooth monotony
> Of character, in those at least who have got any.[53]

England remains at the end of Don Juan, as in the beginning, a representative of northern life: little greatness ("little to exalt"), no universal values ("Nothing that speaks to all men and all times"), hypocrisy and pretense ("A sort of varnish over every fault"), weakness of character ("A kind of common-place, even in their crimes"), lack of vitality ("Factitious passions, wit without much salt"), unnaturalness ("A want of that true nature which sublimes/ Whate'er it shows with truth"), and little heroic individuality ("a smooth monotony/ Of character, in those at least who have got any").

In the psychological sense, the northerners are also obsessed with the necessity of suppressing the human spirit. The narrator gives the reader a clear choice in Don Juan between those who seek and release "Emotion,/ The grand Antithesis to great Ennui . . . Which ministers unto the soul's delight"[54] and those people who leave "the sigh supprest,/ Corroding in the cavern of the heart,/ Making the countenance a masque of rest,/ And turning human nature to an art."[55] The southerners are of the first nature and would redeem guilty man through charity.

> Abroad, though doubtless they do much amiss,
> An erring woman finds an opener door
> For her return to Virtue--as they call
> That Lady who should be at home to all.
>
> . . . as for Chastity, you'll never bind it
> By all the laws the strictest lawyer pleads,
> But aggravate the crime you have not prevented,
> By rendering desperate those who had else repented.[56]

The narrator praises the lands "Abroad" for having "an opener door," without censure, for the sinner. Chastity is a free, southern attribute, and the crime is only aggravated by the northern attempt to "bind . . . By all the laws the strictest lawyer pleads. . . ." The English, northern nature, on the other hand, has its "'Society for Vice/ Suppression '"[57] which leads individuals to respond in the mold of the "fair Briton" who "hides/ Half her attractions."[58] England and the north can only judge and suppress the guilty by uncompromising standards.

> . . . when the delicacies of the law
> Have filled their papers with their comments various,
> Society, that china without flaw,
> (The hypocrite!) will banish them like Marius,
> To sit amidst the ruins of their guilt:[59]

The north responds to guilt with the judgment of "the law" and the inhumane, Castlereagh-like demands for "Society . . . without flaw." Where southern lands protect life and forgive man his failures, the English suppress and "banish" the fallible human spirit.

The repressive English environment also is embodied in the cold characters who fill the English social scene. Many of their number are reduced to stereotypes of inhibition: there are, for example, the "Countesses of Blank" "All purged and pious,"[60] "the young bard Rackrhyme,"[61] and "the Reverend Rodomont Precision."[62] But the most prominent figures are just as cold. Lord Amundeville, we are repeatedly assured, is "Cool," "reserved," "cold, good, honourable," and "wanting . . . Soul."[63] Adeline holds to her "Chaste . . . virtue," "calm Patrician polish," correctness like a "marble, which had no defect," and rightness of action, only to be left with a "heart . . . vacant, though a splendid mansion."[64] The relationship of the Fitzes, also of English coldness and impersonality, has the same isolation.

> Theirs was that best of unions, past all doubt,
> Which never meets, and therefore can't fall out.[66]

Even Aurora and Juan, though basically southern and passionate, fall under the influence of this Englishness. Aurora's sincerity and gentleness force her to seem fundamentally reserved and cold.[67] Juan, too, is forced into restraints: his dance steps must be "Chaste . . . each kept within due bound," he "rather held in than put forth his vigour" in the performance of the dance, "with women he was what/ They pleased to make or take him for," and "his conduct, since in England, grew more/ Strict."[68]

The pervasiveness of the English climate and character does, however, help establish clear values in the poem. In the English cantos, those who are able to break away from, avoid, or combat Englishness move toward the positive southern vitality. In other words, southern life is the most general norm, and the characters who attain or retain southern freedom and individuality assume a normative function. In the final cantos Juan and his immediate loves, Aurora and Leila, once again recall a past southern liveliness. Additionally, the narrator is to the end of the fragment the freest consciousness in the poem.

Although he must lose some sense of freedom by becoming conditioned to English life,[69] Don Juan grows in sophistication and insight without losing his sense of life. Through his travels the Don gains the experience essential to living creatively in the world:[70] "though a lad,/ [he] Had seen the world";[71] his "career is not a new one" since he is "no novice in the headlong chase/ Of early life";[72] and his life exemplifies the narrator's contention that "Adversity is the first path to truth:/ He who hath proved war, storm, or woman's rage,/ Whether his winters be eighteen or eighty,/ Hath won the experience which is deemed so weighty."[73] At the same time Juan begins to act with new volition; He "takes an active share" in English life and is especially skillful, observant, and tactful in acting "So as to make them feel he knew his station/ And theirs."[74] Also, though "a little superficial" and spontaneous to the extent that he "was no casuist, nor had pondered/ Upon the moral lessons of mankind,"[75] Juan acquires a new thoughtfulness and insight before the break-off of the English cantos: the necessity

of committing murder after only twelve hours in England "made him meditative" and eventually he "began to feel/ Some doubt how much of Adeline was real."[76] Against the strong pressures of English conformity and restraints Juan still retains his individuality: his natural easy manner, "Modesty," and "absence of pretension" give him "his manner . . . his own alone"[77] and consequently he appears "absurd" to the English.[78]

But, most importantly, Juan remains a creature of the sun, a passionate southerner: he takes strength from the "much good love" he had seen; is full of "that happy soul which seldom faints"; retains a nature "light and airy . . . Now grave, now gay, but never dull or pert"; "had been renowned/ For some vivacity among the fair"; and to the last remains "of the kindling nation."[79] Though there is no doubt Juan has lost some of his naturalness and ideal purity,[80] the south still lives in him.

> . . . coming young from lands and scenes romantic,
> Where lives not law-suits must be risked for Passion,
> And Passion's self must have a spice of frantic,
> Into a country where 'tis half a fashion,
> Seemed to him half commercial, half pedantic,[81]

As a southern creature made of the instincts and feelings suggested in "romantic," "frantic," and "Passion's self," Juan recognizes that England becomes a "moral nation" only by suppression of these natural freedoms. In the concluding stanzas Juan, "the sun's true son," bright, heterogeneous, and untame,[82] still clings to his southern feelings of innocence and reverence for life.

> . . . Aurora had renewed
> In him some feelings he had lately lost

> Or hardened; feelings which, perhaps ideal,
> Are so divine, that I must deem them real:--
>
> The love of higher things and better days;
> The unbounded hope, and heavenly ignorance
> Of what is called the world, and the world's ways;
> The moments when we gather from a glance
> More joy than from all future pride or praise,
> Which kindle manhood, but can ne'er entrance
> The heart in an existence of its own,
> Of which another's bosom is the zone.[83]

The greatest value is ultimately placed in personal "feelings" such as "love," "hope," and a self-contained "ignorance/ Of what is called the world." And the best foundation for these feelings is "The heart in an existence of its own" which may be united with "another's bosom." Since these precious feelings become "lost/ Or hardened" in England, Juan must look back to the south for his light and passion.

Joining the Don in this preference for life are Aurora and Leila. Aurora is associated with the light and sun of the south throughout the English cantos. Her name is the personification of the light of the dawn, a pun on "ray," and an identification with Ra, the Egyptian god of sun. The narrative also supports the connotation of the name by calling her "a young star" whose eyes "sadly shone," having her gaze on "the stars for loftier rays," and comparing her clear color to "deep seas in a Sunny Atmosphere."[84] Just as her sincerity and gentleness associate her with the south,[85] her strength, self-hood, and insight identify her with the emerging Juan.[86] She is so southern in her natural purity that she forces the narrator to compare her with Haidée; Aurora grows like a "flower," is "As pure as sanctity itself from vice,/ With all the added charm of form and feature," and remains "purer than the rest."[87] Leila, the "Child of

Grace,"[88] also has the southern freedom of a "wild Asiatic" and the natural beauty of another child of the sun, "a day-dawn . . . young and pure."[89] Though transported to England, Leila remains a southerner.

The narrator's personality and form once again leave no doubt that he, once a northerner, is fully emancipated into southern freedoms.[90] Since wide experience is imperative in his philosophy, the narrator identifies himself with any "Bard" who has travelled in "Countries of greater heat but lesser suction" than England, reminds the reader that "I've travell'd," and seems to have dined with luxury "In Spain, and Lucca, Athens," if not "every where."[91] Furthermore, he continues his sexual preoccupation with women: in the English cantos he is infatuated with their lies, confesses his true love of the female gender, flaunts his knowledge of the different women of the world, loves "the mystery of a female missal," sides with women against the slavery of housekeeping, says he venerates "'Petticoat Influence,'" returns to the fickleness of women, leaves unexplained how he knows the white-ness of "higher dames" "when they just rise from bed," and finally says he will tell the full story of Juan if "some Beauty with a kiss should bribe."[92] His freedom is also revealed in a number of other situations: from Juan he learns the liberating power of self-ridicule; he places so much importance on his lively mind that the creative act is represented as a game-like play between success and failure, truth and fantasy; his pose falls to that of an exciting man-of-the-world able to give advice in ticklish courtly manners and tactful wooing; he claims he fathered an illegitimate child earlier in his life; and eventually he welcomes "free discussion/ Upon all points--

no matter what, or whose."[93] In the final accounting, the narrator casts himself on the side of passion, intellectual freedom, and social revolution. While some "have proved enough to blame" and others were "not to be disdained," the passions of the speaker make him essentially southern in constitution.[94] The "motley mantle of a poet" is also his sign of freedom of the mind, for the narrator reminds us "there's no servility/ In mine irregularity of chime" and "I may stand alone,/ But would not change my free thoughts for a throne."[95] Furthermore, the speaker maintains his association with Italy and "the progression/ Of freedom" that he had established at the end of the Dedication.[96] As a revolutionary he looks for political upheaval and the overthrow of the "scoundrel Sovereigns."[97]

The form of his creation still reflects the freedom of the narrator's caprices even in the English cantos.[98] From a central pretense to disunity in the process of composition, length, structure, narrative, completion, or control of the subject,[99] Don Juan expresses the creator's freedom whenever possible; his "conversational facility" is so dominant that apparent politeness becomes a rhetorical device;[100] he feels no qualms in discussing his personal problems, whether unnecessary biographical interpretation of his works, his marriage, his beauty, or the pressure to reform his opinions;[101] he can make a mock pretense to reform the world, use fact as an excuse for creating a shock effect, parody inflated speech rhetoric, or find a break with convention in new, unheroic subjects;[102] and at one point he addresses his narrative to Christ himself.[103] He is most bold in his view of his reader and the poem: he brags of his control over the reader's

feelings, withholds important considerations from the audience, even calls the reader "atrocious," discusses reading the poem with his reader, shares a fear of gout with a sensitive reader, and feels compelled to remind his forgetful reader of the previous narration.[104] At the same time he editorializes on the worth and skill of his story, praises the length and variety of Don Juan, and finally rates his work as most sincere and unique.[105] Most of all the radical form of the poem indicates the free spirit of its creator: he can write merely "To make some hour less dreary"; since history is largely speculation, his story may well be mere opinion, gossip, and fantasy; and he revels in the freedom and speed of his work. The purposeless, directionless, fantastic creation remains as a testament to the narrator.

> But what's this to the purpose? you will say.
> Gent. Reader, nothing; a mere speculation,
> For which my sole excuse is--'tis my way,
> Sometimes with and sometimes without occasion
> I write what's uppermost, without delay;
> This narrative is not meant for narration,
> But a mere airy and fantastic basis,
> To build up common things with common places.[106]

In England, his "way" is more free and southern than the struggles of even Leila, Aurora, and Juan.

England is a most appropriate land for the end of the journey of Byron's Don Juan.[107] Though the story began in the sunny lands of Spain, the restriction and alienation of the Don are inevitable throughout the travels--the images suggest, the narrator warns, and the geography structure a movement toward an icy, cold, dark, sterile world.

The imagery, diction, and narrator's prejudice all make it clear that England is the most northern and repressive land of them all. There are a few, like Juan, Aurora, Leila, and the narrator, who escape (at least partially) the influence of this north pole. But they are in the vast minority, for at the conclusion of Don Juan the bonds and cold are generally triumphant.[108]

NOTES

Chapter VII

[1]"Freedom" and "repression" are, of course, simplifications of complex social and psychological forces as they are understood by Byron's imagination. The southern lives are differentiated from those of the north by a complex series of associations, any of which suggest the changing environments that structure the poem. In addition to freedom to restraint or south to north, Juan's travels might be termed, for example, a progress from sun to ice, spring to winter, life to death, youth to age, action to thought, expression to retention, imagination to reason, heart to head, or nature to civilization.

[2]Cf. Vivian de Sola Pinto, "Byron and Liberty," p. 21: "The dominant theme [of Don Juan] is liberty of the mind, freedom from the slavery of the stock response and the conventional attitude."

[3]var. DJ, vol. 3, p. 259, Canto X, st. 70, l. 7.

[4]var. DJ, vol. 3, p. 266, Canto X, st. 83, ll. 5-6. The narrator, too, comes under the influence of the climates since his spleen is dependent upon the distribution of his humours: "What with a small diversity of climate,/ Of hot or cold, mercurial or sedate,/ I could send forth my mandate like a primate/ Upon the rest of Europe's social state" (XII, 24, ll. 1-4).

[5]var. DJ, vol. 3, p. 409, Canto XIII, st. 111, l. 2.

[6]var. DJ, vol. 3, p. 423, Canto XIV, st. 29, ll. 5-7. In Canto XIV the narrator once again emphasizes the influence of "the nature of the soil" on individual lives; see Canto XIV, st. 86, l. 4.

In order to emphasize the darkening English landscape, the narrative surrounds Juan's entrance with images of failing light: he approaches Shooter's Hill "Just as the day began to wane and darken" (X, 80, l. 3); as he approaches London "The sun went down, the smoke rose up, as from/ A half-unquenced volcano" (X, 81, ll. 1-2); "Don Juan had got out on Shooter's Hill;/Sunset the time" (XI, 8, ll. 1-2); "The Sun/ Had set some time, and night was on the ridge/ Of twilight, as the party crossed the bridge" (XI, 23, ll. 6-8); and his first dinner hour arrives "as night fell" and "When the daylight's o'er" [XI, 29 (l. 5) & 30 (l. 5)]. See also var. DJ, vol. 3, p. 506, Canto XVI, st. 13, ll. 1, 3-4, and var. DJ, vol. 3, p. 490, Canto XV, st. 77, l. 7.

This view of England is also supported by more indirect references to fading lights in the narrative. For example, the narrator explains that,while for a blind man "all is dark/ Within," all men see only "A dubious spark" (XII, 71, ll. 7-8); the speculations of metaphysics become equal to moths around "a dying flame" (XII, 72, ll. 1-4); the "halos" of famous men are in "sunset" and surrounded by "A gilded cloud"

(XIII, 33, ll. 5-8); love's "star must wane like that of Dian;/ Ray fades on ray, as years on years depart" (XVI, 109, ll. 3-4); and "Great Galileo was debarred the Sun,/ Because he fixed it" (XVII, 8, ll. 1-2).

If any sun comes to England, it is immediately made an instrument of England's tyrants: the high world is the controlling illumination of the "low world" ("Their moon, their sun, their gas, their farthing candle," XII, 56, ll. 6-8); Juan was "ordained to shine,/ Decked by the rays reflected from his host," Amundeville (XIII, 53, ll. 4-5); the beauty of Norman Abbey becomes a light "through all ages shining sunny" in behalf of the pretense of "Lord Henry's good taste" (XVI, 59, ll. 5-8); and even Adeline's face is a sun "Whose traits were radiant with the rays of verity" (XVI, 102, l. 4).

The Abbey is, of course, un-English in its representation of free form and emotion. The monotonous symmetry of its fountain is broken by "carvings quaint" (XIII, 65, l. 2). Furthermore, the whole impression of the structure is especially southern in its appeal to emotions (the "hearts," l. 6) and tendency toward irregularity.

> Huge halls, long galleries, spacious chambers, join'd
> By no quite lawful marriage of the Arts,
> Might shock a Connoisseur; but when combined,
> Form'd a whole which, irregular in parts,
> Yet left a grand impression on the mind,
> (XIII, 67, ll. 1-5)

[7]var. DJ, vol. 3, p. 327, Canto XII, st. 25, ll. 2-4.

[8]var. DJ, vol. 3, p. 328, Canto XII, st. 26, l. 4.

[9]var. DJ, vol. 3, p. 353, Canto XII, st. 82, ll. 5-6.

[10]var. DJ, vol. 3, pp. 374-376, Canto XIII, sts. 36 (l. 2), 37 (ll. 2-3), 38 (ll. 2-3), 39 (ll. 1 & 7), and 38 (ll. 7-8).

[11]See var. DJ, vol. 3, pp. 377-378, Canto XIII, sts. 42 (ll. 1-2) and 43 (ll. 1-2).

[12]var. DJ, vol. 3, p. 265, Canto X, st. 81, ll. 7-8.

[13]var. DJ, vol. 3, p. 258, Canto X, st. 67, ll. 7-8.

[14]var. DJ, vol. 3, p. 262, Canto X, st. 76, l. 1.

[15]var. DJ, vol. 3,p. 263, Canto X, st. 77, ll. 5-8.

[16]var. DJ, vol. 3, p. 263, Canto X, st. 78, ll. 1-3.

[17]var. DJ, vol. 3, p. 266, Canto X, st. 85, l. 4.

[18]var. DJ, vol. 3, p. 280, Canto XI, st. 25, ll. 3-7.

[19]var. DJ, vol. 3, p. 265, Canto X, st. 82, ll. 1-2.

[20]var. DJ, vol. 3, p. 265, Canto X, st. 82, ll. 6-7.

[21]var. DJ, vol. 3, p. 468, Canto XV, st. 26, ll. 2-4.

[22]var. DJ, vol. 3, pp. 394-395, Canto XIII, sts. 76 & 77.

[23]var. DJ, vol. 3, p. 257, Canto X, st. 65, ll. 1, 4, & 6-8.

[24]var. DJ, vol. 3, p. 258, Canto X, st. 68, ll. 2-6. Likewise, the narrator dreams of a trip to "Some lonely isle of Jailors" (XI, 56, l.7); Juan is one of society's "slaves" (XI, 74, l. 3); the systematic nature of life is called binding oneself to a stake (XIV, 2, ll. 5-6); woman is held in a "fetter" (XIV, 25, l. 5); a monk is stranded "in his cell" (XIV, 81, l. 4); Aurora's thoughts remain in "their sweet prison" (XV, 80, l. 7); Virtue has "tightest laces" and old age "natural stays" (XV, 85, ll. 5-6); Adeline is a charmer "bound . . . to . . . dissimulation" as the hearers are "in politeness bound" [XVI, 40 (ll. 2-3) & 41 (l. 6)]; the poachers are "caught in a steel trap" (XVI, 61, l. 1); and, in his confusion at dinner, Juan is left "sitting as if nailed upon his chair" (XVI, 87, l. 4).

[25]var. DJ, vol. 3, p. 303, Canto XI, st. 70, l. 8. See also sts. 24, l. 4 & 26, l. 1 of the same canto.

[26]var. DJ, vol. 3, p. 366, Canto XIII, st. 17, ll. 3-4. See also Canto XI, st. 89, l. 6.

[27]var. DJ, vol. 3, p. 379, Canto XIII, st. 45, ll. 1, 3, 4, 5, 7, & 8.

[28]var. DJ, vol. 3, p. 410, Canto XIV, st. 1, l. 5.

[29]var. DJ, vol. 3: pp. 547 (Canto XVI, st. 98, l. 7), 548 (Canto XVI, st. 99, l. 1), 556 (Canto XVI, st. 113, l. 3), and 563 (Canto XVII, st. 3, l. 1). Also, the marriage transaction has "beauties brought to market by the score" (XIV, 18, l. 4); the narrator puns on the racial and mathematical connotations of the word "Angles" (XIV, 38, l. 2); the business-like affair of the two "Fitzes" is supported by the narrator's choice of words like "licenses," "corporation," "ventures," "calculators," and "count" (XIV, 43, ll. 3, 4, 5, & 8); Lady Adeline's "years . . . can face calculation" (XIV, 52, ll. 1-2); Adeline, too is swept up in the economic "debt," "Sole creditor," and "solvent" (XV, 7, ll. 6, 7, &8); system is dominant when matches are made by "Arranging them like books on the same shelf" or "the marriage unities [are] Observed as strictly both at board and bed,/ As those of Aristotle" [XV, 31 (l. 1) & 32 (ll. 5-7)]; Malthus turns "marriage into arithmetic" (XV, 38, l. 8); a simple description of food requires mathematical complexity and precision, for "indigestion's grand multiplication/ Requires arithmetic beyond my forces" and takes on "such resources,/ As form a science and a nomenclature" (XV, 69, ll. 3-4, 6-7); most matters are left to "the Juries" (XV, 84, l. 4); and facing the monk, Juan "taxed his tongue for words" (XVI, 23, l. 7).

[30]See in var. DJ, vol. 3, for example: p. 300, Canto XI, st. 64, l. 3; p. 382, Canto XIII, st. 52, l. 2 and p. 394, Canto XIII (st. 75, l. 1 & st. 76, l. 1); p. 407, Canto XIII, st. 105, ll. 3 & 4, p. 430, Canto XIV, st. 46, l. 6 (Adeline's "waxing chiller"), and p. 455, Canto XIV, st. 102, l. 3 ("Icebergs in the hearts of mighty men"); p. 395, Canto XIII, st. 77, l. 4, p. 407, Canto XIII, st. 111, l. 8, p. 426, Canto XIV, st. 36, l. 3, p. 428, Canto XIV, st. 42, l. 3, and p. 434, Canto XIV, st. 56, l. 1; p. 435, Canto XIV, st. 57, l. 2, p. 466, Canto XV, st. 22, ll. 6-7 ("the setting sun/ Of tyranny"), p. 504, Canto XVI, st. 8, l. 8 ("dying tapers"), p. 508, Canto XVI, st. 17, ll. 1, 3, & 7, p. 510, Canto XVI, st. 21, l. 2 (its "dusky garb"), from Adeline's song, st. 1, l. 1 ("the Black Friar"), st. 4, l. 3 ("the pale moonshine"), st. 5, l. 6 ("by night"), and st. 6, l. 3 ("his dusky pall"), p. 566, Canto XVI, st. 113, ll. 2, 5, & 7, and p. 558, Canto XVI, st. 117, ll. 7 & 8; p. 442, Canto XIV, st. 74, l. 8 ("a rock"), Aurora's coldness in p. 477, Canto XV, st. 49, l. 8 & p. 480, Canto XV, st. 57, l. 8, p. 510, Canto XVI, st. 23, l. 5 ("As stands a statue, stood"), p. 514, Canto XVI, st. 32, l. 1, p. 546, Canto XVI, st. 95, l. 8 ("the rocks of re-elections"), and p. 559, Canto XVI, st. 119, l. 8 ("stood stone still"); and p. 514, Canto XVI, st. 31, l. 1, p. 515, Canto XVI, st. 35, l. 8, p. 532, Canto XVI, st. 64, ll. 1-4, 8, and p. 568, Canto XVII, st. 14, ll. 4 & 7.

[31]See, for example, var. DJ, vol. 3: p. 273, Canto XI, st. 11, l. 7; p. 279, Canto XI, st. 24, l. 8; p. 288, Canto XI, st. 42, ll. 5-6; p. 307, Canto XI, st. 77, l. 6; and p. 331, Canto XII, st. 33, l. 6.

[32]See var. DJ, vol. 3: p. 294, Canto XI, st. 50, l. 1 and p. 524, Canto XVI, st. 7, l. 1; p. 296, Canto XI, st. 56, l. 8; p. 298, Canto XI, st. 59, ll. 5 & 6; p. 307, Canto XI, st. 77, l. 2; p. 435, Canto XIV, st. 58, l. 8; and p. 452, Canto XIV, st. 96, ll. 5 & 8.

[33]See var. DJ, vol. 3: p. 286, Canto XI, st. 38, l. 6; p. 307, Canto XI, st. 78, l. 8; p. 477, Canto XV, st. 49, l. 6; p. 534, Canto XVI, st. 68, l. 5; p. 534, Canto XVI, st. 70, l. 5 and p. 538, Canto XVI, st. 78, l. 8; and p. 400, Canto XIII, st. 89, ll. 1-3.

[34]var. DJ, vol. 3, p. 279, Canto XI, st. 24, l. 7.

[35]var. DJ, vol. 3, p. 297, Canto XI, st. 58, ll. 4-5.

[36]var. DJ, vol. 3, p. 336, Canto XII, st. 42, l. 3.

[37]var. DJ, vol. 3, p. 342, Canto XII, st. 57, l. 5. Cf. Ded., 12, ll. 5-8.

[38]var. DJ, vol. 3, p. 343, Canto XII, st. 59, l. 6. Cf. II, 126, ll. 1-2.

[39]var. DJ, vol. 3: p. 471, Canto XV, st. 34, l. 3; p. 473, Canto XV, st. 40, ll. 7-8; p. 539, Canto XVI, st. 79, ll. 7-8; and p. 539,

Canto XVI, st. 80, l. 2. Cf. Ded., 13, ll. 5-8 and I, 17, ll. 5-6 (on Harrison's time-piece). Machines and watches are, of course, associated in Byron's imagination with mathematics, science, etc., all forces opposing the fundamental respiration and motion of life. On the other hand, even though the rhythm of change is essential in Byron's poetry (as Kernan brilliantly outlines in The Plot of Satire), the poet often finds this movement a painful and melancholy event.

[40]var. DJ, vol. 3, p. 544, Canto XVI, st. 91, l. 6.

[41]var. DJ, vol. 3, p. 535, Canto XVI, st. 70, l. 8.

[42]var. DJ, vol. 3, p. 438, Canto XIV, st. 65, ll. 7-8.

[43]Although the narrator of Don Juan still uses some of the patent devices of traditional satire, his role and his form reflect major differences from conventional formal English verse satire. Some vestigial spirit of the satirist as reformer remains when, for instance, he calls himself "a male Mrs. Fry come to 'sweep your halls,/ And brush a web or two from the walls'" (X, 84, ll. 7-8) or when he talks of his "moral use" (XV, 93, l. 4). But the righteous indignation of this spirit is undercut by the reference to his "soft besom" in the one instance and the emphasis on artifice ("dress") and knowledge ("sage") in the second. He also can be the prideful, superior narrator, as when he characterizes himself as a Roland, the overcome truth-teller (cf. discussion of English Bards in chapter three) in X, 87, ll. 7-8, or tries to make himself feel that "it is hardly worth my while/ With such small gear to give myself concern" (XI, 63, ll. 2-3). But these feelings are also neutralized by his more sincere admission that "modesty's my forte,/ And pride my feeble" (XV, 22, ll. 1-2).

This man tries, in fact, to be basically unpretentious, sincere, and democratic. Though he often strikes out with a violence and personal vindictiveness that doesn't rest well with what he tells us of himself, the narrator tries hard, in the first place, to be a vibrant, comic southerner. His light-heartedness, he implies, is something rare in true satire: "My natural temper's really aught but stern,/ And even my Muse's worst reproof's a smile" (XI, 63, ll. 5-6). As he sees it, hornets have become mere butterflies.

> My Muse, the butterfly hath but her wings,
> Not stings, and flits through ether without aim,
> Alighting rarely:--were she but a hornet,
> Perhaps there might be vices which would mourn it.
> (XIII, 89, ll. 5-8)

But the justification for his new position extends beyond the personal into the social and political; striving to be a democrat, this narrator seeks to immerse himself in the mainstream of life and seek simplicity and freedom: "I perch upon an humbler promontory,/ Amidst life's infinite variety . . . never straining hard to versify,/ I rattle on exactly as I'd talk/ With any body in a ride or walk" (XV, 19, ll. 1-2, 6-8). He speaks, especially in his quieter moments, from man to man; "We little people . . . To Life's small rubs should surely be more pliant"

(XVII, 10, ll. 2-3). He also calls for internal sincerity rather than external order: "My smiles must be sincere or not at all" (XV, 96, l. 2), "Of all the Muses that I recollect,/ Whate'er may be her follies or her flaws/ In some things, mine's beyond all contradiction/ The most sincere that ever dealt in fiction" (XVI, 2, ll. 5-8). Moreover, since Don Juan is largely a poem about its own writing, the narrative role is portrayed as a creation of historical necessity and the demands of form. He will "spare you then the [description of] furniture and plate" because "a mere modern must be moderate" (XIII, 74, ll. 7-8). Later, in a fit of literary criticism, he notes that if a writer cannot speak of past, greater times, he "must . . . assume/ The present, with . . . common-place costume" (XV, 26, ll. 6-8). Thus, Don Juan rhetorically seeks to sell its speaker as free, but lively, sincere, common, and for the masses; his justification for his role comes from personal wishes, historical necessity, political ideals, and literary imperatives.

But satire is larger than its speaker, and so the narrator must explain why his critical view seeks only to describe rather than reform. In the first place, unlike the eighteenth century satirist, this narrator confronts an inherently complex, seeming insane world; after suggesting that the "world at large" is no more sensible than "Bedlam," the narrator recoils at the confession of it all by saying "This I could prove beyond a single doubt,/ Were there a jot of sense among mankind;/ But till that point d'appui is found, alas!/ Like Archimedes, I leave earth as 'twas" (XIV, 84, ll. 5-8). Man's limitations also add to the cosmic confusion.

> For me, I know nought; nothing I deny,
> Admit, reject, condemn; and what know you,
> Except perhaps that you were born to die?
> And both may after all turn out untrue.
> (XIV, 3, ll. 1-4)

The aim of this satire, he assures us, is not reform, but realism. He "should be very willing to redress/ Men's wrongs" except that simple righteousness leads only to insipid virtue or wild fancy (XIII, sts. 8 & 9). Since life is such a maze, his goal becomes one of finding out and describing life without fancies and pretenses; "If I agree that what is, is; then this I call/ Being quite perspicuous and extremely fair" (XI, 5, ll. 3-4). His ultimate aim, like that of all satirists, is the improvement of mankind, but his role is necessarily limited. In a world of complexity and illusion, a satire must return to describing life in its simple idiosyncracies and ironies; before exaltation and purification satire must find a clearer vision.

> I mean to show things really as they are,
> Not as they ought to be: for I avow,
> That till we see what's what in fact, we're far
> From much improvement. . . .
> (XII, 40, ll. 2-5)

As the satirist descends from true vision to humble assumptions, a complex view, and the comic perspective, satire seeks to penetrate with a new directness and clarity--the high road has given way to perplexing by-ways.

[44]var. DJ, vol. 3, p. 284, Canto XI, sts. 33 (ll. 7-8) and 34 (ll. 1-2). See also XII, 77, ll. 1-6 where in the north "a 'grande passion' . . . Nine times in ten 'tis but caprice or fashion,/ Coquetry, or a wish to take the lead,/ The pride of a mere child with a new sash on,/ Or wish to make a rival's bosom bleed."

[45]var. DJ, vol. 3, p. 320, Canto XII, st. 9, ll. 7-8.

[46]var. DJ, vol. 3, p. 443, Canto XIV, st. 76, ll. 6-7.

[47]var. DJ, vol. 3, p. 405, Canto XIII, st. 101, ll. 5-6.

[48]See Ded., st. 15, ll. 5-6 and var. DJ, vol. 3, p. 290, Canto XI, st. 45, l. 4. See also the description of "Sir William Curtis," X, 86, ll. 5-8, who "is a bore,/ Too dull even for the dullest of excesses--/ The witless Falstaff of a hoary Hal,/ A fool whose bells have ceased to ring at all." Even the story of "Peter Pith" (XVI, 83, ll. 2-8) shows the loss of wit in England.

> . . . wit hath no great friend in aguish folks.
> No longer ready ears and short-hand pens
> Imbibed the gay bon mot, or happy hoax:
> The poor priest was reduced to common sense,
> Or to coarse efforts very loud and long,
> To hammer a hoarse laugh from the thick throng.

[49]var. DJ, vol. 3, p. 304, Canto XI, st. 71, ll. 7-8.

[50]var. DJ, vol. 3, p. 409, Canto XIII, st. 110, ll. 1-8. See also var. DJ, vol. 3, p. 374, Canto XIII, st. 35, ll. 5-8, and var. DJ, vol. 3, p. 444, Canto XIV, st. 79, ll. 1-2, 6-8: "high life is oft a dreary void,/ A rack of pleasures . . . the woes of sentiment,/ Blue devils, and Blue-stockings, and Romances/ Reduced to practice and perform'd like dances."

[51]var. DJ, vol. 3, p. 278, Canto XI, st. 21, ll. 1-8. See also XI, 66, ll. 3-5 where "'Parks'" are equal to "vegetable puncheons" "where there is neither fruit nor flower/ Enough to gratify a bee's slight munchings."

[52]See var. DJ, vol. 3, p. 299, Canto XI, sts. 61 (l. 1) and 62 (l. 4). Cf. Ded. sts. 2 (ll. 3-4), 6 (ll. 5-6), and 13 (ll. 1-4). One result of this lack of identity and impersonality is the English emphasis on hypocrisy and appearances that is obvious throughout the English cantos. See, for example, the narrator's advice to Juan on living in England.

> 'Life's a poor player,'--then 'play out the play,
> Ye villains!' and above all keep a sharp eye
> Much less on what you do than what you say:
> Be hypocritical, be cautious, be
> Not what you *seem*, but always what you *see*.
> (XI, 86, ll. 4-8)

Note also "the elect" in XVI, 52, who "wish to take the tone of their society" (l. 4) and "wear the newest mantle of hypocrisy" (l. 7). The narrator, of course, sees a void and transitory world and calls for freedom, fellowship, and charity rather than these artificialities.

This lack of self-hood and identity in England manifests itself in a curious paradox; the English, like the dinner they serve, form "one grand mess/ Or mass" (XV, 64, ll. 1-2). In other words, while they are weak because of their uniformity, disorder simultaneously pervades the land. On the one hand, the English lack individuality because they are dull repetitions of each other: "manners hardly differ more than dress"; "Society is . . . one polish'd horde,/ Form'd of two mighty tribes, the Bores and Bored"; and "There is a sameness in its gems and ermine,/ A dull and family likeness through all ages" (XIII, 94, ll. 7-8, 95, l. 8 & XIV, 15, ll. 6-7). But the sterile continuity of the English doesn't restrain the chaos of the land: all the fashions, action, lights, gaudiness, and noise of London life fall together in the "saloon, room, hall [which] o'erflow beyond their brink" (XI, 67 & 68); Don Juan faces "the shore/ Of white cliffs, white necks, blue eyes, bluer stockings,/ Tithes, taxes, duns, and doors with double knockings" (XII, 67, ll. 6-8); the dinner disintegrates into a "tumult of fish, flesh, and fowl,/ And vegetables, all in masquerade" (XV, 74, ll. 1-2); and the banquet surpasses the worlds of Gulbeyaz and Catherine in wastefulness.

> 'Twas a great banquet, such as Albion old
> Was wont to boast--as if a glutton's tray
> Were something very glorious to behold.
> But 'twas a public feast and public day,--
> Quite full, right dull, guests hot, and dishes cold,
> Great plenty, much formality, small cheer,
> And every body out of their own sphere.
> (XVI, 78, ll. 2-8)

Disorder reigns in England as no where else in the poem: this "great banquet" outstrips all previous as "a glutton's tray"; the monotonous rhyme in "Quite full, right dull" nominates this land as queen of dullness; "much formality, small cheer" emphasizes the artificiality and lack of life in the narrator's homeland; and the general chaos is carried in the phrase "every body out of their own sphere."

[53]var. DJ, vol. 3, p. 417, Canto XIV, st. 16 (complete).

[54]var. DJ, vol. 3, p. 457, Canto XV, st. 2, ll. 2-3, 7. Since the reader is a fellow-traveller and initiate as in English Bards, the narrator can remind him how far England is removed from the earlier, freer lands.

> The next of perils, though I place it sternest,
> Is when, without regard to 'Church or State,'
> A wife makes or takes love in upright earnest.
> Abroad, such things decide few women's fate--
> (Such, early traveller! is the truth thou learnest)--
> But in Old England when a young bride errs,
> Poor thing! Eve's was a trifling case to hers.
> (XII, 64, ll. 2-8)

[55]var. DJ, vol. 3, p. 457, Canto XV, st. 3, ll. 1-4.

[56]var. DJ, vol. 3, pp. 352-353, Canto XII, sts. 79 (ll. 5-8) & 80 (ll. 5-8).

[57]var. DJ, vol. 3, p. 336, Canto XII, st. 42, ll. 7-8.

[58]var. DJ, vol. 3, p. 350, Canto XII, st. 74, ll. 3-4. See also the comparison in Canto XII, st. 76, ll. 1-8.

[59]var. DJ, vol. 3, p. 352, Canto XII, st. 78, ll. 3-7.

[60]var. DJ, vol. 3, p. 396, Canto XIII, st. 80, ll. 1 & 4.

[61]var. DJ, vol. 3, p. 398, Canto XIII, st. 84, l. 5.

[62]var. DJ, vol. 3, p. 399, Canto XIII, st. 87, l. 5.

[63]See var. DJ, vol. 3: p. 365, Canto XIII, st. 14, l. 4; p. 365, Canto XIII, st. 15, l. 4; p. 440, Canto XIV, st. 70, l. 1; and p. 441, Canto XIV, st. 71, ll.1 & 3. Cf. Mabel Worthington, "Byron's Don Juan: Certain Psychological Aspects," p. 54.

[64]See var. DJ, vol. 3: p. 365, Canto XIII, st. 14, ll. 1 & 8; p. 373, Canto XIII, st. 34, l. 2; p. 434, Canto XIV, st. 56, ll. 2 & 6; p. 435, Canto XIV, st. 57, l. 6; and p. 446, Canto XIV, st. 85, ll. 1-2.

[65]var. DJ, vol. 3, p. 447, Canto XIV, sts. 86 (l. 8) and 87 (l. 5).

[66]var. DJ, vol. 3, p. 430, Canto XIV, st. 45, ll. 7-8.

[67]See, for example, var. DJ, vol. 3, Canto XV, pp. 476 (st. 46, ll. 1-2) and 477 (st. 49, ll. 7-8).

[68]var. DJ, vol. 3: p. 427, Canto XIV, st. 39, l. 1; p. 427, Canto XIV, st. 39, l. 4; p. 463, Canto XV, st. 16, ll. 1-2; and p. 460, Canto XV, st. 11, ll. 5-6. In the last quotation the narrator returns to the myth of the climates when he says Juan necessarily becomes more strict and manly because of his "art of living in all climes with ease."

[69]His passivity and mobility do force Juan to give himself up to the English ways; "Don Juan . . . lost in wonder of so great a nation,/ Gave way to't, since he could not overcome it" (XI, 9, ll. 1 & 3-4). The result of this loss of self-reliance is, of course, a descent into social roles, or as the narrator says, Juan "could be sad/ Or cheerful, without any 'flaws or starts,'/ Just at the proper time"(XI, 47, ll. 4-6). Similarly, his social life takes on the hypocritical appearance of the charlatan in his "modest confidence and calm assurance,/ Which lent his learned lucubrations pith,/ And passed for arguments of good endurance" (XI, 52, ll. 2-4). But Juan's lively constitution and increased aware-

ness and volition clearly side him with the south and the narrator.

[70]The narrator considers travel and a variety of experiences most important in overcoming the kind of isolation and narrowness characteristic of the Lakers, among others. In XIV, 49, ll.5-8, for instance, he says

> 'Tis better on the whole to have felt and seen
> That which humanity may bear, or bear not:
> 'Twill teach discernment to the sensitive,
> And not to pour their ocean in a sieve.

[71]var. DJ, vol. 3, p. 292, Canto XI, st. 47, ll. 6-7. See also Ball, The Central Self, p. 127.

[72]var. DJ.,vol. 3, p. 326, Canto XII, st. 23, ll. 5-7.

[73]var. DJ, vol. 3, p. 339, Canto XII, st. 50, ll. 5-8. Cf. McDowell, "Tirso, Byron, and the Don Juan Tradition," p. 61; Calvert, Byron: Romantic Paradox, p. 185; and especially, Trueblood, Lord Byron, pp. 150 & 152 where Juan is "experienced but innocent."

[74]See var. DJ, vol. 3: p. 303, Canto XI, st. 70, l. 2 and p. 462, Canto XV, st. 15, ll. 1-8. His tact is also emphasized in XIV, 41, ll. 3-5 where "his tact" is in keeping "his vanity retired" and XV, 82, ll. 5-8 where "His tact too temper'd him from grave to gay,/ And taught him when to be reserved or free:/ He had the art of drawing people out,/ Without their seeing what he was about." See also Mabel Worthington, "Byron's Don Juan: Certain Psychological Aspects," p. 55.

[75]See var. DJ, vol. 3: p. 294, Canto XI, st. 51, l. 1 and p. 353, Canto XII, st. 81, ll. 1-2.

[76]var. DJ, vol. 3: p. 277, Canto XI, st. 18, ll. 5-8 and p. 546, Canto XVI, st. 96, ll. 7-8. See also McGann, Fiery Dust, p. 201.

[77]var. DJ, vol. 3, pp. 461 and 462, Canto XV, sts. 13 (l. 4) and 14 (ll. 1, 6, and 7).

[78]var. DJ, vol. 3, p. 543, Canto XVI, st. 89, ll. 5-6.

[79]var. DJ, vol. 3: p. 346, Canto XII, st. 67, ll. 1-2, 4-5; p. 424, Canto XIV, st. 31, ll. 5-6; p. 426, Canto XIV, st. 37, ll. 1 & 5; p. 544, Canto XVI, st. 91, ll. 4-5; and p. 567, Canto XVII, st. 12, l. 6. Cf. Jump, "Byron's Don Juan: Poem or Hold-All?" pp. 5-6.

[80]See, for example, XII, 81, ll. 5-6, where Juan's heart is described as "tougher" and his sensibilities as less.

> A little 'blasé'--'tis not to be wondered
> At, that his heart had got a tougher rind:
> And though not vainer from his past success,
> No doubt his sensibilities were less.

Juan's trip from innocence to worldly sophistication thus parallels the narrator's own, but Juan happily retains his sense of liveliness. In

the final analysis, it is the ability to be free and alive in the face of inevitable destruction and disillusionment that makes Juan great in the narrator's view.

[81]var. DJ, vol. 3, p. 347, Canto XII, st. 68, ll. 1-6. Cf. Lady Pinchbeck's knowledge of some remnant of goodness in Juan, XII, 49, ll. 2-7.

> . . . she thought him a good heart at bottom,
> A little spoiled, but not so altogether;
> Which was a wonder, if you think who got him,
> And how he had been tossed, he scarce knew whither:
> Though this might ruin others, it did not him,
> At least entirely. . ...

[82]var. DJ, vol. 3: p. 300, Canto XI, st. 64, l. 8 and p. 480, Canto XV, st. 57, ll. 3-6. In the last quotation Juan becomes, in English society,

> A heterogeneous mass of glorious blame,
> Half virtues and whole vices being combined;
> Faults which attract because they are not tame;
> Follies trick'd out so brightly that they blind:—

[83]var. DJ, vol. 3, pp. 553-554, Canto XVI, st. 107, l. 5, st. 108, l. 8. Cf. Horn, Byron's 'Don Juan' and the Novel, pp. 14 & 56 and especially Auden, "A That-There Poet," p. 146: "Don Juan . . . is a dummy, not a hero."

[84]var. DJ, vol. 3: p. 475, Canto XV, st. 43, ll. 5-6 and p. 476, Canto XV, st. 45, l. 3; p. 480, Canto XV, st. 56, ll. 1-8; and p. 545, Canto XVI, st. 94, ll. 6-8.

[85]var. DJ, vol. 3, p. 476, Canto XV, st. 46, ll. 1-2.

[86]var. DJ, vol. 3: strength and self-hood, XV, 47, ll. 6-8, "Her spirit seem'd as seated on a throne/ Apart from the surrounding world, and strong/ In its own strength" and insight, XV, 56, l. 8, "she did not pin her faith on feature."

[87]var. DJ, vol. 3: p. 476, Canto XV, st. 47, ll. 2-4; p. 478, Canto XV, st. 52, ll. 3-4; and p. 480, Canto XV, st. 55, l. 4. Aurora cannot be fully natural, of course, in England; in XV, 58, ll. 1-8 she is left a mere "gem" in comparison with Haidée, the flower.

[88]var. DJ, vol. 3, p. 329, Canto XII, st. 29, l. 2.

[89]var. DJ, vol. 3: p. 336, Canto XII, st. 42, l. 6 and p. 335, Canto XII, st. 41, l. 2.

[90]The narrator retains vestiges of his Englishness. He freely admits his English background: he's "half English . . . (To my misfortune)" (XI, 12, ll. 6-7), his intimate knowledge of "the life of a

young noble" implies his aristocratic upbringing (XI, 74, l. 8), and he recalls his small part in English affairs (XIV, 21, ll. 1-2). But he also regresses into English idiosyncracies that he satirizes elsewhere in Don Juan: though he earlier seemed to hate economic considerations, the narrator praises parsimony in the English cantos (XII, 3, ll. 1-2; XII, 12, l. 8; and XIII, 100, ll. 5-8); "plodding" in mathematical terms also seems to have won him over (XII, 11, ll. 4-6); since much of his story is second-hand or hearsay, he reveals himself as an "abominable tittle tattle" (XII, 43, ll. 4-8 and XIV, 42, ll. 4-8); he again makes prudish moral distinctions that are obviously not followed in his own life (XII, 15, ll. 5-8 and XIV, 93, ll. 5-8); like the English, he is repetitive in his life as well as in exhibition of his knowledge, vocabulary, and descriptive skills in his work (XV, sts. 71 & 72 and XV, 91, ll. 1-6); he is preoccupied with personal grievances (XVII, 7, ll. 3-6); and his own fickleness strongly suggests that he lacks the identity he cherishes in the narrative (XVII, 10, ll. 6-8 and XVII, ll. ll. 7-8).

The narrator also continues his chorus-like complaints that life, both personally and universally, is a decaying, degenerating affair. Whether the subject is individual youth, wisdom, and friendship (X, 86, l. 3; XIII, 4, ll. 1-8; and XIV, 48, ll. 5-6) or England, cosmic time, and general change (X, 66, ll. 5 & 8; XI, 76, ll. 1-6; and XI, 81, ll. 7-8 & XI, 82, ll. 5-6), he consistently envisions a darkening world. Importantly, however, other structures of the poem oppose the narrator's sporadic pessimism; the rising and falling in the narrative suggest life has, in the larger view, an amoral rhythm that incorporates all limited viewpoints, including that of the narrator. The cyclical movement of the whole poem says that

> The eternal surge
> Of time and tide rolls on, and bears afar
> Our bubbles; as the old burst, new emerge.
> (XV, 99, ll. 4-6)

[91]var. DJ, vol. 3: p. 262, Canto X, st. 76, ll. 3-8 (here again a "sublime construction" is made of motley, "mixes up vines, olives, precipices,/ Glaciers, volcanoes, oranges, and ices"); p. 380, Canto XIII, st. 47, ll. 6-8; and p. 488, Canto XV, st. 73, ll. 1-4.

[92]See var. DJ, vol. 3: p. 285, Canto XI, st. 36, ll. 6-8; p. 329, Canto XII, st. 28, ll. 3-4; p. 350, Canto XII, st. 75, ll. 1-6; p. 407, Canto XIII, st. 105, ll. 2-8; p. 420, Canto XIV, st. 24, ll. 3-8; p. 421, Canto XIV, st. 26, ll. 1-8; p. 458, Canto XV, st. 6, ll. 3-8; p. 532, Canto XVI, st. 64, ll. 3-4; and p. 567, Canto XVII, st. 12, ll. 7-8.

[93]See var. DJ, vol. 3: pp. 270-271, Canto XI, sts. 5 (ll. 7-8) and 6 (ll. 1-8); pp. 414, 415, & 416, Canto XIV, sts. 8 (ll. 3-8), 10 (ll. 7-8), 11 (l. 8), 12 (ll. 7-8), and 13 (ll. 1-8); pp. 490-491, Canto XV, st. 78, l. 7-st. 79, l. 8; p. 550, Canto XVI, st. 61, ll. 3-6; and p. 564, Canto XVII, st. 6, ll. 1-2.

[94]var. DJ, vol. 3: p. 414, Canto XIV, st. 9, l. 4 and p. 505, Canto XVI, st. 11, ll. 5-8.

[95]var. DJ, vol. 3: p. 467, Canto XV, st. 24, l. 7; p. 465, Canto XV, st. 20, ll. 5-6; and p. 312, Canto XI, st. 90, ll. 7-8.

[96]var. DJ, vol. 3: p. 350, Canto XII, st. 75, ll. 6-8 and p. 354, Canto XII, st. 83, ll. 5-6. Cf. Ded: 16, ll. 1-2 and 17, ll. 3-4.

[97]var. DJ, vol. 3: p. 440, Canto XIV, st. 70, ll. 7-8 and p. 497, Canto XV, st. 92, ll. 5-8.

[98]The narrator's dramatic role is maintained throughout the poem. As a bachelor, he praises the happiness of many single men (XII, 61, ll. 2-8). Likewise, his description of English life is, he says, trustworthy because he actually heard the strange sounds in Norman Abbey (XIII, 64, ll. 7-8) and knew the revelry that causes his "heart or head" to ache "with the memory yet" (XIII, 107, l. 4). His leniency and charity he attributes to being "bred a moderate Presbyterian" (XV, 91, l. 8). At one point he even goes so far as to describe himself in the process of writing: he is surrounded by the "night," "an owl," "a nightingale," "Old portraits," and "dying embers," but he is so superstitious and weak-willed that the lateness and "some chilly midnight shudderings" force him to postpone his writing until "mid-day" (XV, 97 & 98). The narrator finally appears as a guest at the Amundevilles where Lord Henry becomes his "Lord" (XVI, 55, l. 6) and he is reunited with his witty friend of times past, "Peter Pith."

> And lo! upon that day it came to pass,
> I sate next that o'erwhelming son of heaven,
> The very powerful Parson, Peter Pith,
> The loudest wit I e'er was deafened with.
>
> I knew him in his livelier London days.
> (XVI, 81, l. 5-82, l. 1)

[99]See var. DJ, vol. 3: p. 290, Canto XI, st. 44, ll. 7-8; p. 433, Canto XIV, st. 54, ll. 5-7; p. 440, Canto XIV, st. 68, ll. 5-8; p. 456, Canto XV, st. 1, ll. 1-4; p. 465, Canto XV, st. 21, l. 8; Canto XII, pp. 341 (sts. 54, ll. 1-8 and 55, ll. 5-8) and 356 (st. 87, ll. 1-2); p. 466, Canto XV, st. 22, ll. 3-4; p. 364, Canto XIII, st. 12, l. 1; p. 483, Canto XV, st. 63, ll. 5-6; p. 568, Canto XVII, st. 13, l. 1; and p. 538, Canto XVI, st. 77, l. 7-st. 78, l. 1. See Jump, "Byron's Don Juan: Poem or Hold-All?" pp. 7 & 9.

[100]See var. DJ, vol. 3: p. 465, Canto XV, st. 20, ll. 1-4; p. 276, Canto XI, st. 17, ll. 5-8; and p. 277, Canto XI, st. 19, ll. 3-8. Cf. p. 326, Canto XII, st. 22, ll. 3-6.

[101]var. DJ, vol. 3: p. 311, Canto XI, st. 88, ll. 4-8 and p. 369, Canto XIII, st. 25, ll. 2-6; p. 334, Canto XII, st. 38, ll. 7-8; p. 482, Canto XV, st. 60, l. 8; and p. 498, Canto XV, st. 94, ll. 1-8.

[102]var. DJ, vol. 3: p. 334, Canto XII, st. 39, ll. 2-8; p. 507, Canto XVI, st. 16, ll. 1-4; pp. 536-537, Canto XVI, sts. 73-75; and p. 568, Canto XVII, st. 13, ll. 2-3.

[103]var. DJ, vol. 3, p. 464, Canto XV, st. 18, ll. 2-6.

[104]var. DJ, vol. 3: p. 355, Canto XII, st. 86, ll. 3-6; p.444, Canto XIV, st. 80, ll. 6-8 and p. 449, Canto XIV, st. 91, ll. 1 & 6 and p. 514, Canto XVI, st. 31, ll. 2-3 and p. 553, Canto XVI, st. 106, ll. 205; p. 453, Canto XIV, st. 97, l. 6; p. 536, Canto XII, st. 87, ll. 6-8 and p. 393, Canto XIII, st. 73, ll. 1-8 (in obvious mock-Aristotelian manner); p. 488, Canto XV, st. 72, ll. 7-8; and p. 557, Canto XVI, st. 115, ll. 7-8.

[105]var. DJ, vol. 3: p. 356, Canto XII, st. 88, ll. 1-5 and p. 453, Canto XIV, st. 98, ll. 6-8; p. 416, Canto XIV, st. 14, ll. 1-6; and p. 502, Canto XVI, sts. 2 (ll. 4-8) and 3 (ll. 1-4).

[106]var. DJ, vol. 3: p. 415, Canto XIV, st. 11, l. 4; p. 491, Canto XV, st. 80, ll. 5-6; p. 393, Canto XIII, st. 74, ll. 2-4 (note association with "Dan Phoebus") and p. 564, Canto XVII, st. 4, l. 5; and p. 413, Canto XIV, st. 7, ll. 1-8. See Hassett, "Pope, Byron and Satiric Technique," p. 27: ". . . may we not consider Byron's choice for the form of Don Juan as aesthetically appropriate? Social convention is satirized in a kind of poetry which flaunts literary convention by placing a premium on digression and complete authorial freedom."

[107]Since Don Juan is a fragment, an inevitable question arises over the advisability of finding structure in a work that is obviously only a piece. It is conceivable that Byron could have continued Don Juan and had Juan return to southern lands; life is in Byron's view largely cyclical, just as hope leads to despair, out of void comes new hope and illusion. He also, admittedly, could have found even more cold and repressive lands for Juan. There is no reason why either one of these alternatives couldn't have been followed, along with the possibility of ending Juan's travels in England. But criticism should deal uniformly with the form as we have it, not in what wasn't written. The fragment that is under consideration is structured by this journey from heat and light to cold and darkness and is thus continuous and ordered. Cf. W. J. Calvert, Byron: Romantic Paradox, p. 122.

[108]Although he sees Juan's life as a more complete failure than the fragment allows, Bernard Blackstone's general summary of this movement is excellent (The Lost Travellers, see pp. 214-216, & 219):

> . . . as Don Juan moves away from the Mediterranean--away, that is, from the sea and the sun--a greyness comes over the verse.
>
> And with the greyness, a real degeneration in the hero. Cold, for Byron as for Blake, is the index of evil. Juan moves steadily northward: to the Bosphorus, to the Danube, to the

Neva. He is passing outside the sphere of natural life, where love grows and flourishes with the sun, into lands of ice or of artificial heat. . . . With the constriction of cold comes, indeed, a constriction in the field of action. Juan's progress is a descent into Hell: and as he goes deeper, the circles narrow.

CONCLUSION

Although Don Juan is not uniformly a satire, its satiric elements have a definable order which structure the poem. Don Juan is fundamentally a satire because the narrative (1) consistently prefers freedom (especially as reflected in the license of its form) to social tyranny and personal inhibition, and at the same time (2) gives a fictive representation of the "real" world. Furthermore, the parts of this satire--imagery, diction, setting, narrative description, and character--make the poem a whole. At almost every point the narrator's explicit and implicit juxtaposition of the southern and northern life styles, the degenerating environments, and the increasingly repressed individuals suggest that the journey represents a structured deterioration from cherished freedoms to feared restraint.

In order to establish values in Don Juan on the basis of essential vitality, Byron's imagination returned to the myth of climatic determinism. In the late eighteenth century climate was understood to be the major cause of racial and national differences. According to this view, the light and heat of the south is associated with freedom, movement, and a passionate participation in life; while the northern darkness and cold is identified with a phlegmatic and inhibited nature. Byron, in his search for causality, also gave the primary responsibility for behavior to the natural order led by the sun. Though he sometimes earnestly held to this determinism and at other times recoiled into a more secure skepticism, this myth is central to Byron's explanation of the natures of men. Thus, since the narrative of Juan's life begins in the south

and moves consistently northward, it simultaneously forms a movement from freedom to restraint, with a corresponding deterioration in human values.

This form is neither haphazard nor gratuitous; it recapitulates the structure of deterioration that is common in Byron's poetry. The eastern tales repeatedly fall from a natural perfection into degeneration and damnation. Likewise, Byron's initial humor often resorts to a final invective. Even as objective a tale as Prisoner of Chillon is built around a continual movement from unity with the natural order to alienation from that order. English Bards is the satiric representation of the same structure; the poem opens with a tenuous order which warns of the reign of folly, then deteriorates into the chaos it had predicted. Juan's diminishing freedoms and increasingly inhibiting environments similarly give a sense of control and inevitable degeneration to Don Juan. The satiric elements of Juan are thus structured by the gradual, but ineluctable, transformation of the early freedoms and comedy into the repression and correspondent seriousness at the conclusion.

The Dedication is an integral part of the structure of Don Juan. These initial stanzas isolate the English as the most complete representations of the recurrent evils of tyranny and inhibition in Byron's work. At the same time the narrator makes an alternative for the reader by siding with those, like Milton and the Italians, who would overcome the forces of oppression. The Dedication is crucial to the direction of the journey because it forecasts Juan's final arrival in England. Dramatically, after the Dedication, any reference to anyone or anything English recalls the tyranny that controls England. But, most importantly, the Dedication exposes the evil that is under attack throughout Don Juan--the repression of the life force.

The first cantos of the story of Juan take place in an environment that is poles apart from the world of the Dedication. Seville, Cadiz, the ocean voyage, and the island all represent the southern life of freedom; born under the liberating influence of the sun, these fortunate people are made for passion. Julia and Juan have an innocent and lighthearted, though necessarily tragic, initiation into love; Cadiz symbolizes all the warm beauty of the south; on the sea Juan confronts all the amorality of the southern natural forces and chooses, like a noble southerner, to uphold life; and the Haidée episode is a perfect marriage of sun and love. These worlds have a lively wildness, reflected in the description of the dress, diversions, and architecture, that still stops short of excess or debauchery. At the same time, while Inez and Lambro have a vitality and nobility that partially redeem them, they are largely representative of the forces of tyranny felt even in these early cantos. Through these episodes the narrator warns of the disillusionment and strictness demanded in the north and unconsciously reveals the north's influence on him, but to the best of his ability he displays in his life and work that he revels in the lively symmetry of the south.

As the journey continues northward in the middle cantos, the natural freedoms of the south come under the control of repressive social forces. Juan finds himself repeatedly bound and caged: the harem sequence is indicative of the new prisons forced on Juan and the other pilgrims; the war cantos reveal the loss of the personal identity to the impersonality of the social order; and Juan finally freezes under the control of Catherine and the ice and snows of

Russia. These environments, unlike the open societies of the previous cantos, are constricting, cold, and especially chaotic and wasteful. By the middle cantos tyranny and oppression gain ascendancy; Gulbeyaz and her mate, the warlords, and Catherine seek to reduce Juan to a pawn of these social forces. But simultaneously those who would seek to regain or maintain their pristine vitality (symbolized in Juan by the southern life) become isolated from the crowd. Juan, though not completely either corrupted or transcendant, begins to sense the bonds, his own tendencies toward plunder, and the ugliness of royal pleasures. At the same time he learns to maintain a comic perspective and makes a symbolic charitable gesture in his defense of Leila. But, by the end of these cantos the narrator is clearly the most free consciousness in the poem; his repeated iconoclasms of form, sexual exhibitionism, and political radicalism portray him as transformed into a genuine southerner. With these important exceptions, the journey from the harem to Russia forms a major passage into the north that is as inhibiting as it is irreversible--the southern free consciousness gives way to northern tyranny.

The English cantos complete the journey into ice and restraint. Since Byron's England is perpetually wintry, cloudy, and sunless, it also constitutes the most repressive environment. The Amundevilles, the lawyers, the servants, the boring hours, and all the tiresome guests make it hard, the narrator says, to create any interesting story. And the English roads, buildings, and mercenary nature seem bent on destroying the little natural order left in that country; whatever is not sickeningly repetitious in the English society is out of

control. As the poem breaks off, the southern consciousness is hard to find. Juan, for one, becomes even more sophisticated, while still maintaining his crucial zest of life and being drawn to his counterparts, Aurora and Leila. These true southerners are only surpassed by the narrator who, though he regresses periodically into Englishness, is never outdone in personal, artistic, or political freedoms. But, despite these few positive influences, the northern inhibition triumphs in the final cantos and thus completes the journey from southern vitality to northern repression.

The satiric order of Don Juan is created by the journey from the positive freedom of the southern life to the hated repression of the north. As a satire, Don Juan makes a clear choice between kinds of behavior. The narrator prefers the southern vitality, which he associates with the life of the early cantos and his own regenerated life in Italy. Northern reflection and inhibition represent the inertia the narrator knew in England and advises the reader to avoid. The structure of the satire is derived from the narrator's juxtaposing these two environments and the consistent deterioration of freedom into restraint implied in the journey from south to north.

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BIOGRAPHICAL SKETCH

Gerald Carl Wood was born March 22, 1944, in Valparaiso, Indiana. In June, 1962, he graduated from John Adams High School, South Bend, Indiana. In June, 1966, he received an A.B. degree from Wabash College. He enrolled in the Graduate School of the University of Florida in September, 1966. Since that time he has worked in English toward the degree of Doctor of Philosophy, serving as graduate assistant, National Defense Fellow, and Graduate School Fellow.

He is married to the former Barbara Lynn Schrop, and they have one son, Timothy.

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Alton C. Morris, Chairman
Professor of English

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Edwin P. Kirkland

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

This dissertation was submitted to the Department of English in the College of Arts and Sciences and to the Graduate Council, and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

August, 1971

Dean, Graduate School

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